

VISIT...

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pink floyd ANTHOLOGY

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see emily play

Moderately

Words and Music by SYD BARRETT

G 

D/F# 

Em - i - ly tries, - but mis - un - der -
Soon af - ter dark, - Em - i - ly
Put on a gown - that touch - es the

mf

Am/E 

No chord

Cmaj7 

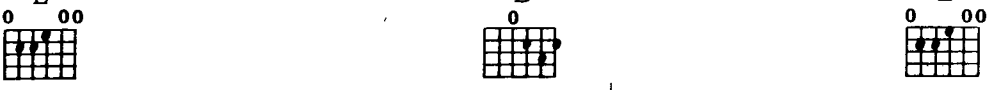
stands, ah - ooh, She's of - ten in - clined - to bor-row
cries, ah - ooh, gaz - ing through trees - in sor-row,
ground, ah - ooh, Float on a riv - er for -

Am 

G 

some - bod - y's dreams - till to - mor - row. — } There is no
hard - ly a sound - till to - mor - row. — }
ev - er and ev - er, Em - i - ly.

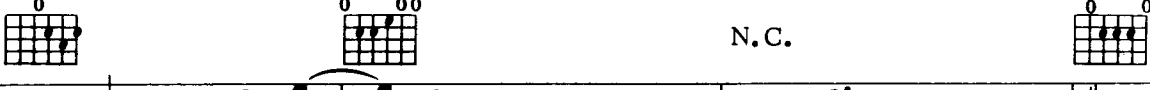
E 0 00 D 0 E 0 00



oth - er day. Let's try it an - oth - er way.



D 0 E 0 00 N.C. A 0 0



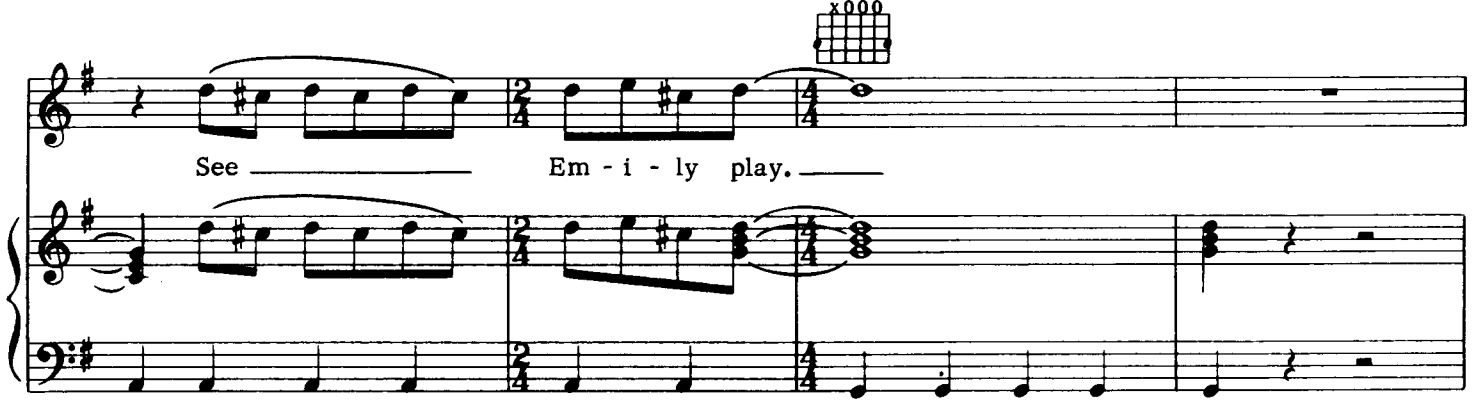
You'll lose your mind — and play free games for May.



1. 2. G x000



See ——— Em - i - ly play. ———



3. G x000 D 0



8va ———



see-saw

Words and Music by RICK WRIGHT

Moderately slow, in 2

Cmaj7



Cmaj7



Mar-i-golds are ver-y much in love, — but
sell - ing plas-tic flow - ers on a

mp

Am7



F



he — does - n't mind.
Sun - day af - ter - noon.

Pick-ing up his sis - ter, he makes his way in - to the
Pick-ing up weeds, she has - n't got the time to

B



E



E7



A



seas or land. — All the way — she smiles. —
care. All can see he's not there.

G x000 F Em 0 000

She goes up while he goes down,
 She grows up for an - oth - er man, and he's down.

Bb A D To Coda

Cmaj7 000 Cmaj7 000

Sits on a stick in the riv - er. Laugh - ter in his

Am7 0 0 0 F G x000

sleep. Sis - ter's throw - ing stones, hop - ing for a

B B7 E A

hit. He does-n't know; so then _____

G F Em

she goes up while he goes down, down.

Bb A D

Eb Eb Cmaj7

An - oth - er time, an-oth - er day.

Ped. Ped. *

F A E

A broth-er's way to leave. An-oth - er

time, an-oth - er day.

D

time, an-oth - er day.

Cmaj7 000 D. S. $\frac{3}{4}$ al Coda Coda Eb

She'll be An -

Eb Cmaj7 000 F

oth - er time, an-oth - er day. A broth-er's way to

Ped. * Ped. *

A  E 

leave. An-oth - er time,



D 

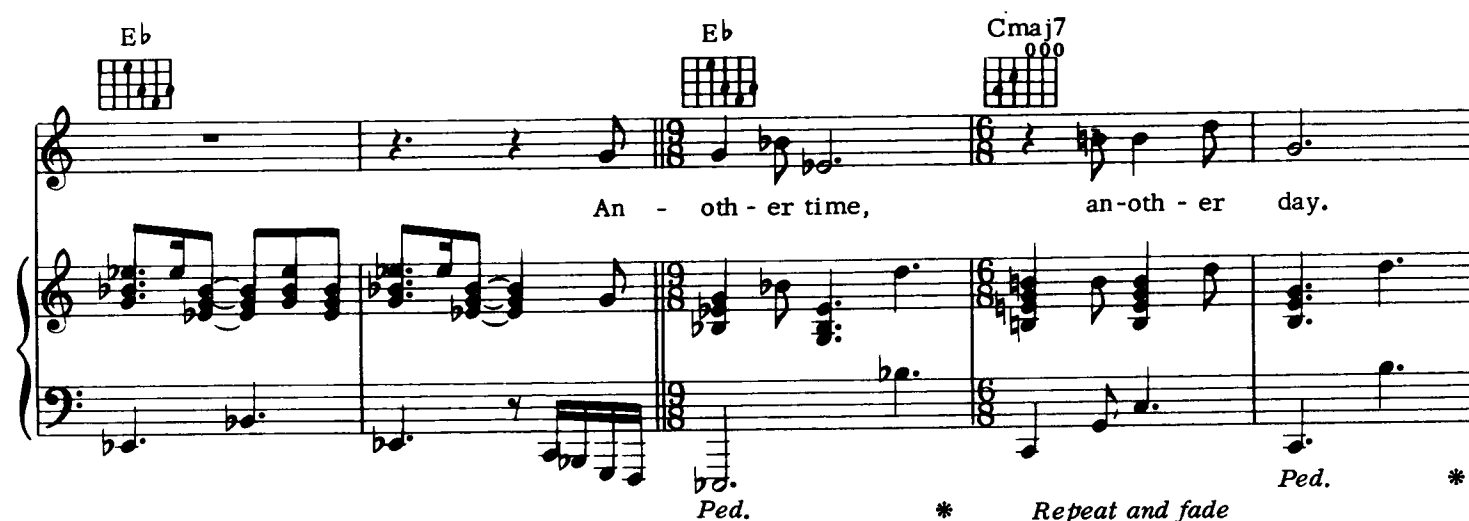
an-oth - er day.



E $\flat$  E $\flat$  Cmaj7 

An - oth - er time, an-oth - er day.

Ped. * Repeat and fade



F  A  A 

A broth-er's way to leave.



set the controls for the heart of the sun

Words and Music by ROGER WATERS

Moderately fast, ethereal

Play 5 times

pp

Am G/A Am

Lit - tle by lit - tle the night turns a - round.
O - ver the moun - tain watch - ing the watch - er.
Who is the man who ar - rives at the wall?

G/A Am G/A Am

Count - ing the leaves which trem - ble and turn.
Break - ing the dark - ness wak - ing the grape - vine.
Mak - ing the shape of his ques - tions at ask - ing.

G/A Am Dm

Lo - tus - 's lean on each
Morn - ing to birth is
Think - ing the sun will






oth - er in un - ion.
 born in - to sha - dow.
 fall in the eve - ning.





O - ver the hills — where a swal - low is rest - ing.
 Love is the shad - ow that rip - ens the wine. —
 Will he re - mem - ber the les - son of giv - ing?





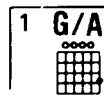




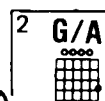
Set the con - trols — for the



To Coda



heart of the sun.____



Play 7 times

The heart of the sun.____

The

gradually get louder

D.C. al Coda

heart of the sun.____

CODA



Repeat and Fade

The heart of the sun.____

The

Moderately Slow

[illegible]

A musical score for a piano piece. The score is written on a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The tempo/mood is marked 'gradually get louder'. The score consists of five measures. Above the staff, there are five chord diagrams labeled Bm, A, E, F#, and D. The first measure contains a treble clef, a key signature of two sharps, and a double bar line with repeat dots. The first measure also contains the instruction 'gradually get louder'. The second measure contains a treble clef and a key signature of two sharps. The third measure contains a treble clef and a key signature of two sharps. The fourth measure contains a treble clef and a key signature of two sharps. The fifth measure contains a treble clef and a key signature of two sharps. The bass staff contains a double bar line with repeat dots in the first measure, and then a single note in each of the other four measures.

The first system of the musical score for 'The Rose Tree' is shown. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The melody is written in the treble clef, and the bass line is in the bass clef. The first measure of the melody is a half note G4, and the first measure of the bass line is a half note G2. The system ends with a double bar line.

Chord progression: Bm, A, E

Measures 1-3. Chords: Bm, A, E.

Chord progression: F#, D, G

Measures 4-6. Chords: F#, D, G.

Chord progression: E, A, F#

Measures 7-9. Chords: E, A, F#.

Chord progression: Bm, G, F#, Em

Measures 10-13. Chords: Bm, G, F#, Em.

Chord progression: D, F#7, B

Repeat ad Lib.

Measures 14-16. Chords: D, F#7, B.

green is the colour

(From the Motion Picture "MORE")

Words and Music by ROGER WATERS

Moderate 4

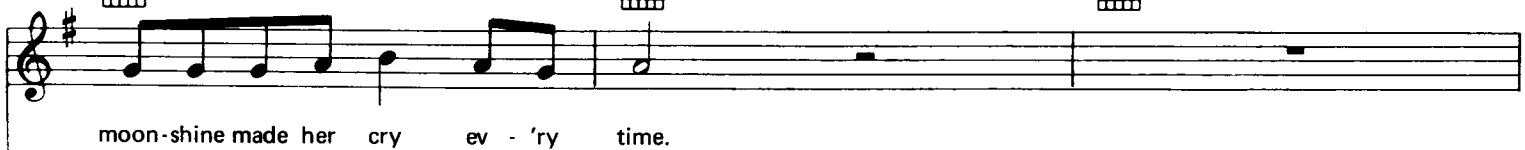
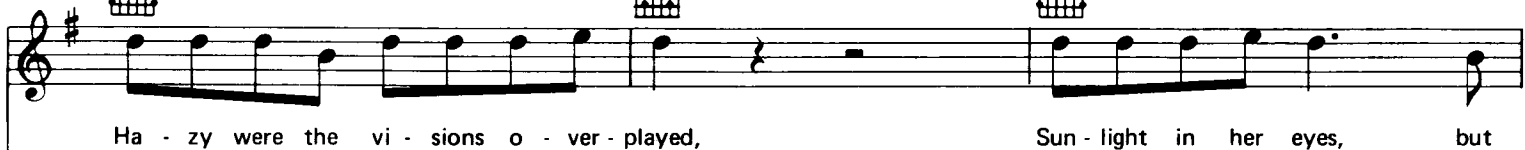
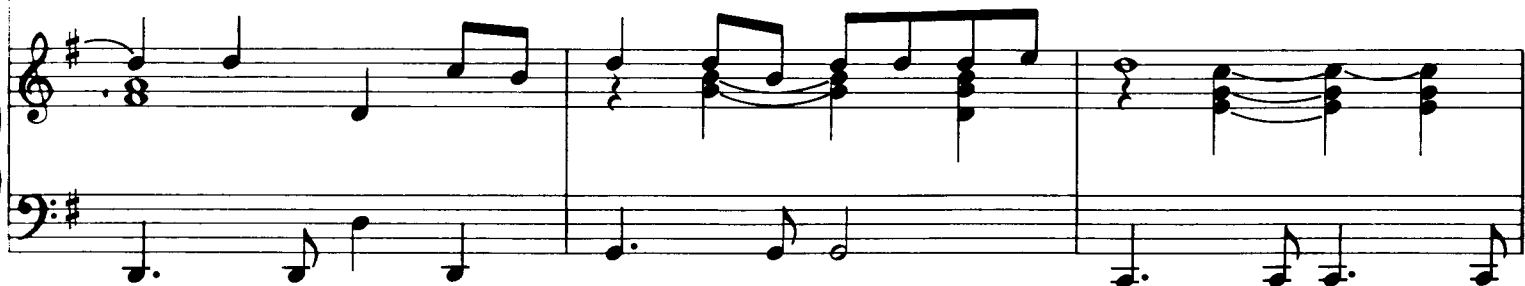
The piano introduction consists of two systems of music. The first system is marked *mp* and features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass clef part consists of a steady eighth-note accompaniment. The treble part begins with a half rest, followed by a series of chords and melodic lines. The second system continues the melodic development in the treble, with the bass part providing a consistent rhythmic foundation.

This system contains the vocal entry and the first line of piano accompaniment. The vocal line is in the treble clef, starting with a whole rest followed by a half note G4, then a quarter note A4, and a half note B4. The piano accompaniment is in the bass clef, featuring a steady eighth-note pattern. A guitar chord diagram for G major is shown above the vocal line.

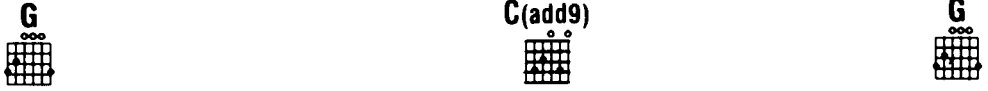
Hea - vy hung the can - o - py of —

This system contains the vocal entry and the second line of piano accompaniment. The vocal line is in the treble clef, starting with a whole rest followed by a half note G4, then a quarter note A4, and a half note B4. The piano accompaniment is in the bass clef, featuring a steady eighth-note pattern. Guitar chord diagrams for C(add9), G, and Cmaj7 are shown above the vocal line.

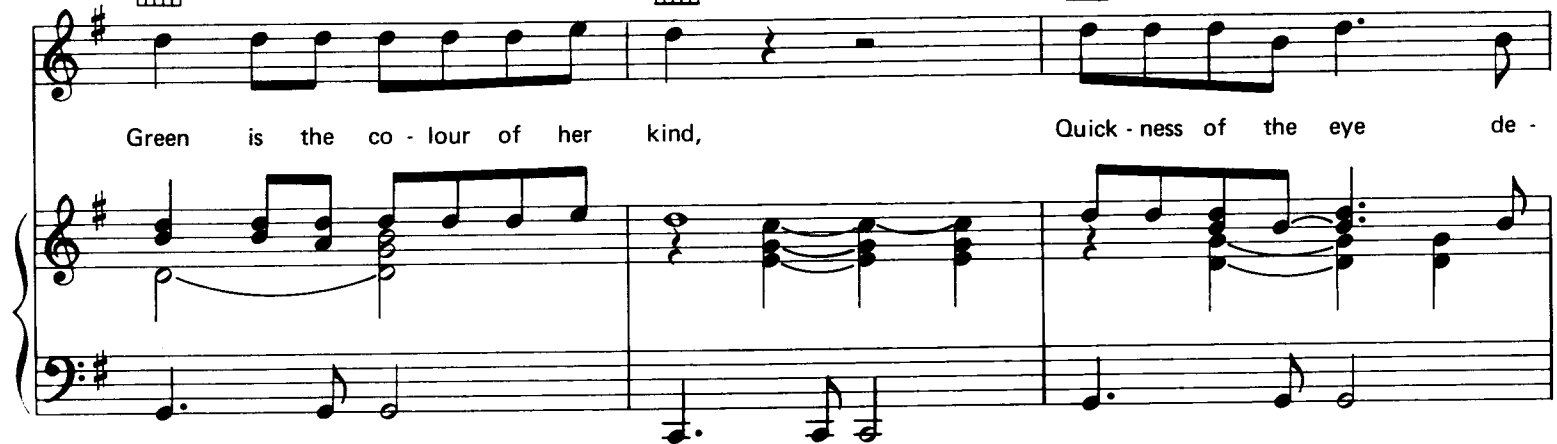
— blue, Shade my eyes — and I can see — you;



G **C(add9)** **G**



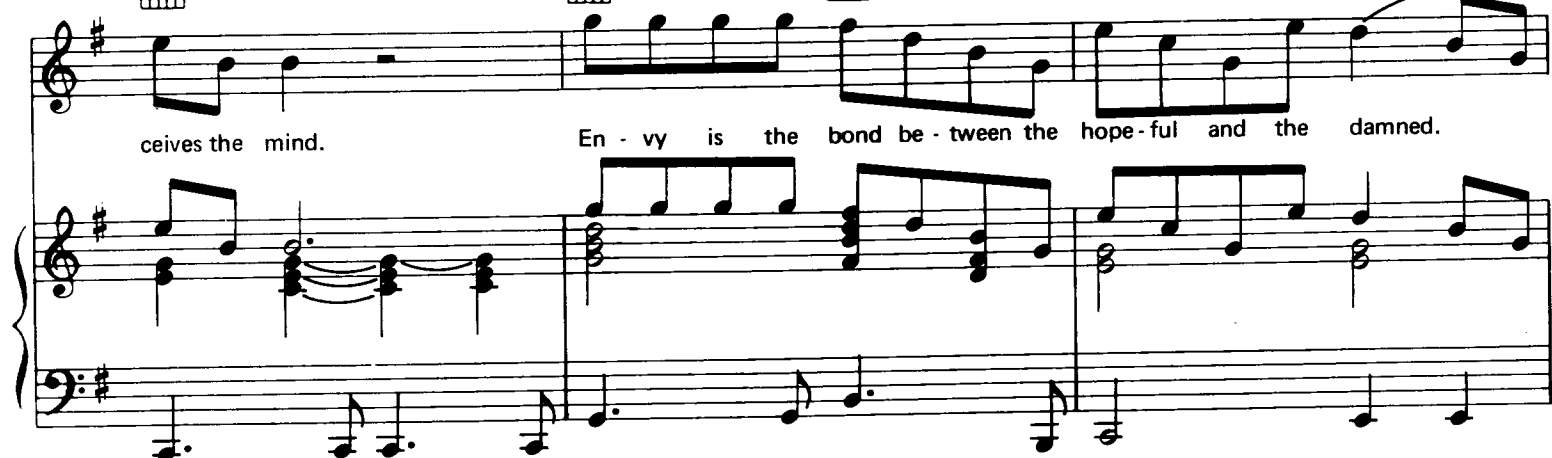
Green is the co - lour of her kind, Quick - ness of the eye de -



Cmaj7 **G** **Bm** **C** **Em7**



ceives the mind. En - vy is the bond be - tween the hope - ful and the damned.



Dsus **D7** **G** **C**




G **C** **G** **C** **Dsus** **D** Repeat and Fade




astronomy domine

Words and Music by SYD BARRETT

Slow 4

pp *sempre*

Moderate 4

poco accel.

pp

pp *accel. e cresc.*

Steady 4

D



Db



Lime and lim - pid green, a sec-ond scene, _ a fight be - tween the blue you once knew...

F



Float - ing down, the sound re - sounds a - round the i - cy wa - ters un - der-ground.





Ju - pi - ter and Sa - turn, O - be - ron, Mi - ran - da and Ti -

cresc. *poco* *a* *poco*





tan - ia, — Nep - tune, Ti - tan, Stars can fright - en




























Db

D

G

D

decresc.

mp

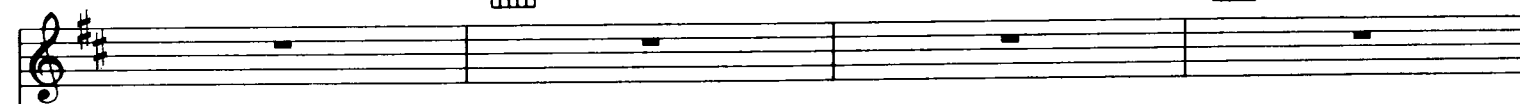
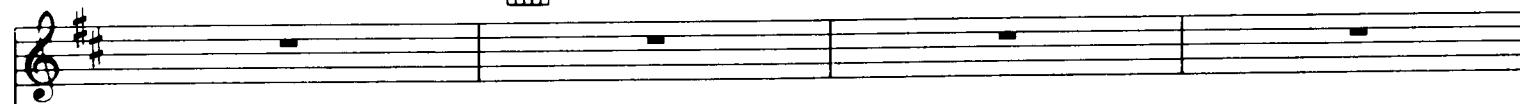
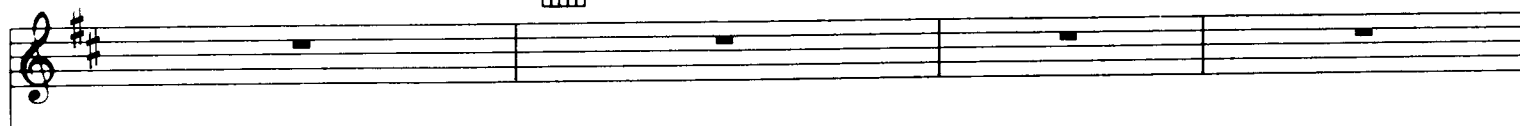
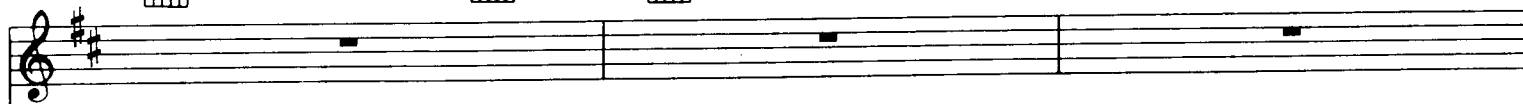
Db

F

G

Repeat ad lib.

The musical score is written for guitar and piano. It is in the key of D major, indicated by two sharps (F# and C#) in the key signature. The score is organized into four systems, each consisting of a guitar staff and a piano staff. Above the guitar staves, chord diagrams are provided for Db, D, G, and F. The piano staffs feature a continuous bass line, often using eighth notes and dotted rhythms. The guitar staves contain chords and melodic lines, with some measures marked with dynamics like *fp*, *decresc.*, *mp*, and *f*. The piece concludes with a 'Repeat ad lib.' instruction, suggesting a final flourish or improvisation.





p *cresc.*



f



f



f

F



G

D $\flat$ D $\flat$ 

F

F $\sharp$ 

G

G $\flat$ 

F



E

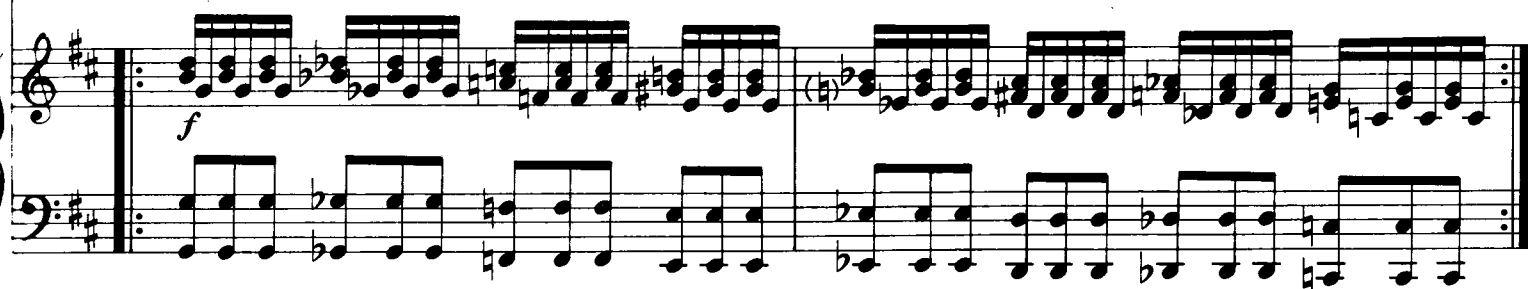


Eb D Db C

Blind - ing signs flap, Flick - er, flick - er, flick - er blam. Pow, pow.

Stair - way Scare Dan Dare who's there?

Dynamics: *mp*, *fp*, *f*, *mf*, *decresc.*



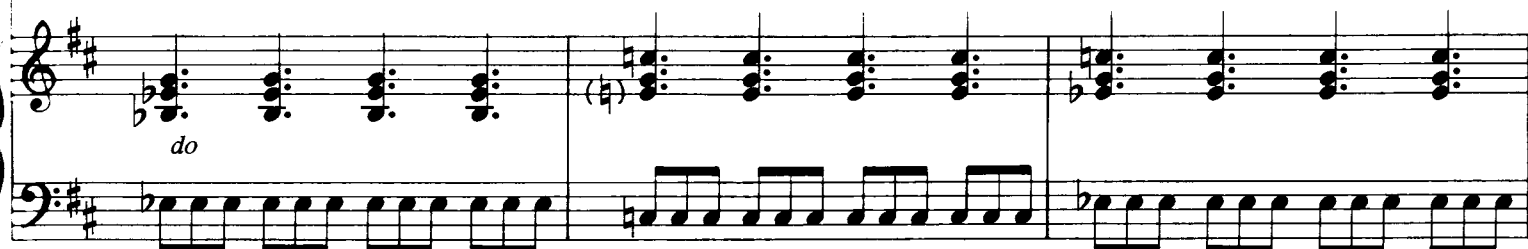
Lime and lim - pid green, the sounds a - round the i - cy



Rit - ar - dan -



wa - ters un - der, Lime and lim - pid green the sounds a -



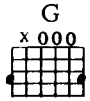
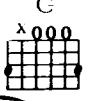
round the i - cy wa - ters un - der - ground.



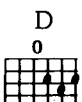
fat old sun

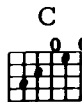
Moderately slow

Words and Music by DAVID GILMOUR

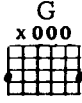
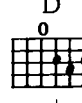



When the fat — old sun — in the sky —





— is fall - ing, sum - mer eve - nin' birds — are — call - ing.

Sum - mer's thun - der time — of year, — the

F C G

sound of mu - sic in — my ears. —

Dis - tant bells, — new-mown grass smells so — sweet. —

By the riv - er — hold - ing hands, —

roll me up — and lay — me down. — And if you

D F

roll me up — and lay — me down. — And if you

roll me up — and lay — me down. — And if you

C G D

roll me up — and lay — me down. — And if you

roll me up — and lay — me down. — And if you

F C G

roll me up — and lay — me down. — And if you

roll me up — and lay — me down. — And if you

C Bm Am G

0 0 0 0 x 0 0 0

sit, — don't — make a sound. Pick your feet up off the ground. And if you

3

C Bm Am Dm

0 0 0 0 0 0 0 0

hear — as the warm night falls the sil-ver sound from a time so strange,

3

Gm Dm F

3 fr. 0 0 0 0 0 0 0 0

sing to me, sing to me.

p *mp*

To Coda ♯

D G D

0 0 0 0 x 0 0 0 0 0 0

When that fat — old sun — in the sky — is fall - ing,

F C G

sum - mer eve - nin' birds are call - ing.

D F

Chil - dren's laugh - ter in my ears, the last sun - light dis -

C G

ap - pears. And if you

D. S. $\frac{3}{4}$ al Coda

Repeat and fade

Coda

D G D F C

mf

if

Moderately

Words and Music by ROGER WATERS

B7

E

mp legato

swan, I'd be gone.
moon, I'd be cool.

If I were a train, I'd be late.
If I were a book, I would bend.

D

E

D

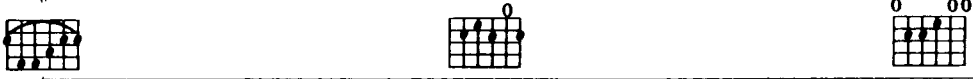
E 0 00 00 C#7 4 fr.



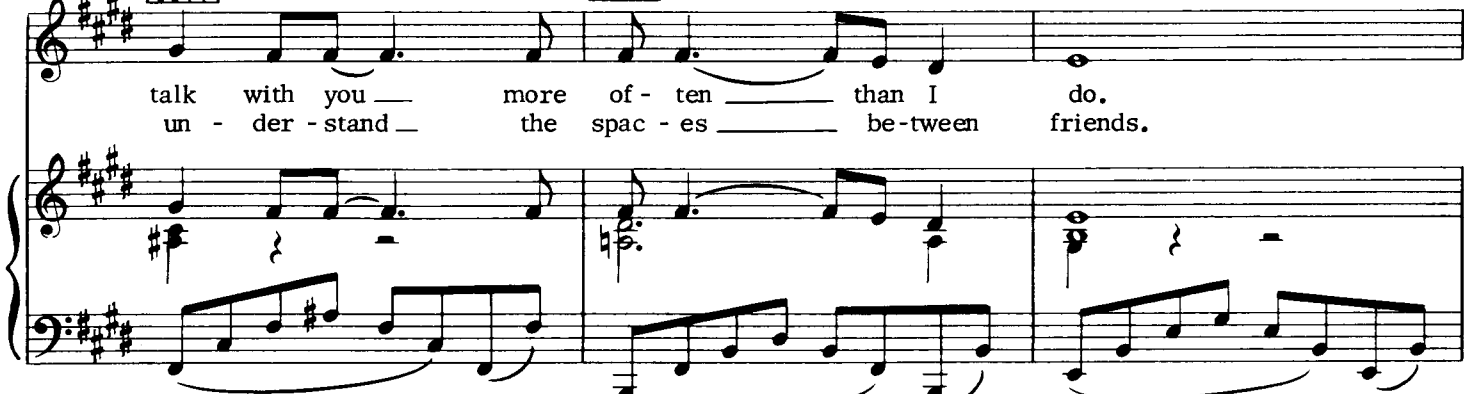
And if I _____ were a good man, _____ I'd
If I _____ were a good man, _____ I'd



F# B7 E 0 00 00



talk with you _____ more of - ten _____ than I do.
un - der - stand _____ the spac - es _____ be - tween friends.



B7 0




E 0 00 00 D 0



If I _____ were to sleep, _____ I could dream.
If I _____ were a - lone, _____ I would cry.



E



If I _____ were a - fraid, _____ I could
And if I _____ were with you, _____ I'd be

D



E



C#7



4 fr.

hide. _____
home _____ and dry.

If I _____ go in - sane,
And if I _____ go in - sane, will you

F#



B7



E



please don't put your _____ wi - res _____ in my
still let _____ me join in _____ with the brain.
game?

B7



1.

2.

1. 2.

E D

0 00 0 00

If I _____ were a swan, _____ I'd be gone.

E D

0 00 0 00

If I _____ were a train, _____ I'd be late _____ a -

E C#7

0 00 0 00 4 fr.

gain. If I _____ were a good man, _____ I'd

F# B7 E

0 00 0 00 0 00

talk with you — more of - ten _____ than I do.

echoes

Words and Music by ROGER WATERS, RICK WRIGHT,
NICHOLAS MASON and DAVID GILMOUR

Slow 4 B

f

Bm

F#m

Em

O - ver-head the al - ba-tross hangs mo - tion-less up - on the air — and deep be-neath the roll - ing waves in
Stran-gers pass-ing in the street, by chance two sep-'rate glan-ces meet — and I am you and what I see is
Now this is the day, you fall up - on my wak-ing eyes, in - vit-ing and in - cit-ing me to

p

F#

Bm

F#m

lab - y - rinths of cor-al caves, The ech - o of a dis-tant tide comes wil - low-ing a - cross the sand. — And
me. — And do I take you by the hand and lead you through the land. — And
rise, — And through the win-dow in the wall comes stream-ing in on sun - light wings. — A

Em

F#

B

ev - 'ry-thing is green and sub-ma - rine. — And no one showed us to the land and
help me un - der-stand the best I can. — And no one calls us to the land and
mil - lion bright am - bass - a - dors of morn - ing. And no one sings me lul - la - bies and

F#



Em



F#



G



no one knows the wheres or why and some-thing stares and some-thing tries and starts to climb to-wards the light. _____
 no one cross-es there a-live and no one speaks and no one tries and no one flies a-round the sun. _____
 no one makes me close my eyes, so I throw the win-dows wide and call to you a-cross the skies. _____

Bm



G



Bm



G



Bm



G



1,2

D



A



Bb



3

D



A



Bb



D.S. and Fade

one of these days

By ROGER WATERS, RICK WRIGHT,
NICK MASON and DAVID GILMOUR

Moderately
Guitar Tacet

With a driving rhythm

Bm A

Guitar Tacet

First system of musical notation. Treble clef: whole rest, Bm chord, A chord. Bass clef: eighth-note melody. Guitar Tacet instruction.

Bm

Guitar Tacet

Second system of musical notation. Treble clef: whole rest, Bm chord. Bass clef: eighth-note melody. Guitar Tacet instruction.

Bm

Guitar Tacet 6 times

Third system of musical notation. Treble clef: whole rest, Bm chord. Bass clef: eighth-note melody. Guitar Tacet instruction, 6 times.

Bm A

Guitar Tacet

Fourth system of musical notation. Treble clef: whole rest, Bm chord, A chord. Bass clef: eighth-note melody. Guitar Tacet instruction.

A Bm

Guitar Tacet

Fifth system of musical notation. Treble clef: whole rest, A chord, Bm chord. Bass clef: eighth-note melody. Guitar Tacet instruction.

Bm Bm

Guitar Tacet

Sixth system of musical notation. Treble clef: Bm chord, whole rest, Bm chord. Bass clef: eighth-note melody. Guitar Tacet instruction.

First system of piano music in D major. The right hand features a melody of dotted half notes: D4, E4, F#4, G4, A4, B4, C#5, and D5. The left hand plays a steady eighth-note accompaniment: D3, E3, F#3, G3, A3, B3, C#4, and D4.

Second system of piano music in D major. The right hand continues the melody with dotted half notes: E4, F#4, G4, A4, B4, C#5, and D5. The left hand continues the eighth-note accompaniment.

Third system of piano music in D major. The right hand has a guitar solo marked with a guitar icon and the letter 'A'. The solo consists of a rising eighth-note scale: D4, E4, F#4, G4, A4, B4, C#5, and D5. The left hand continues the eighth-note accompaniment.

Fourth system of piano music in D major. The right hand has a guitar solo marked with a guitar icon and the letter 'Bm'. The solo consists of a rising eighth-note scale: D4, E4, F#4, G4, A4, B4, C#5, and D5. The left hand continues the eighth-note accompaniment.

Fifth system of piano music in D major. The right hand features a melody of dotted half notes: D4, E4, F#4, G4, A4, B4, C#5, and D5. The left hand continues the eighth-note accompaniment.

Sixth system of piano music in D major. The right hand has a guitar solo marked with a guitar icon and the letter 'Bm'. The solo consists of a rising eighth-note scale: D4, E4, F#4, G4, A4, B4, C#5, and D5. The left hand continues the eighth-note accompaniment.

Guitar Tacet

Repeat as needed
(ad lib)

Repeat as needed
(ad lib)

Bm



3 times

Guitar Tacet

11 times



Guitar Tacet

3 times

Bm



Guitar Tacet

3 times

san tropez

Moderately (♩ = ♩^3)

Words and Music by ROGER WATERS

D7
0

As I reach —

mf

Gmaj7
x 0 0 0

— for a peach, — slide a ride down be - hind — the
— for a while — by a coun - try stile — and

Gm6
x 0 0

so - fa in San Tro - pez. —
lis - ten to things they say. —

Gmaj7
x 0 0 0



Break - ing a stick — with a brick — on the sand; —
Dig - ging for gold — with a hoe — in my hand, —

Gm6
x 0 0 0



rid - ing a wave — in the wake — of an old — se - dan. —
hop - ing they'll take — a look — at the way — things stand. —

G7
x 0 0 0



Would you Sleep - ing a - lone — in the drone — of the dark - ness,
lead me down — to the place — by the sea? —

A7
0 0 0 0



scratched by the sand — that fell from our love, — deep in my dreams — and I still —
I hear your soft — voice call - ing to me. — Mak - ing a date — for lat -

C7
0



D
0

To Coda ♪

— hear her call - ing. If you're a - lone, — I'll come home. —
er by phone, — if you're a - lone, — I'll come

Gmaj7
x000

Gm6
x000

Back-wards and home - bound, the pi - geon, the dove — gone with the wind — and the rain —

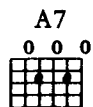
Gmaj7
x000

— on an air - plane; own - ing a home — with no sil - ver spoon, — I'm

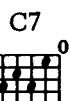
Gm6
x000

G7
x000

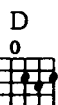
drink - ing cham-pagne like a big ty - coon. — Soon - er than wait — for a



break in the weath - er, I'll gath - er my far - flung thoughts to - geth - er.



Speed - ing a - way — on a wind — to a new — day,



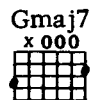
D. S. $\frac{3}{4}$ al Coda

Coda

if you're a - lone, — I'll come home. — And I pause —

home. —

Repeat and fade



fearless

Words and Music by ROGER WATERS
and DAVID GILMOUR

Moderately Moving 2

Play 3 times

G

Fear - less - ly the id - iot steep faced to climb. the crowd.

mp

C Bb G C Bb

Climb Smil it! ing!

G **C** **Bb**

Noth - ing You say you'd like to see me try.
 waits the mag - is - trate turns 'round.

G **C** **Bb** **A**

Climb it! You pick the place.
 Frown ing! I know the fool.

D **G**

and I'll choose the time
 who wears the crown And I'll climb
 Go down

Cmaj7 **G**

the hill in my own way.
 in your own way. Just wait a - while.
 And ev - 'ry day.

p

Cmaj7



G



_____ for the right____ day.
_____ is the right____ day.

And as I rise a - bove_ the tree_
And as you rise a - bove_ the fear_

Cmaj7



D



_____ line and the clouds____
_____ lines in the frown____

I look down,____ hear____ the
you look down,____ hear____ the

Cmaj7



G



sound of the things____ you said to - day.____
sound of the fac - es in the crowd.____

D.C.
(1st time only)

Repeat and Fade

mf

Cmaj7



G



_____ for the right____ day.
_____ is the right____ day.

And as I rise a - bove_ the tree_
And as you rise a - bove_ the fear_

Cmaj7



D



_____ line and the clouds____
_____ lines in the frown____

I look down, _____ hear _____ the
you look down, _____ hear _____ the

Cmaj7



sound of the things____ you said to - day.____
sound of the fac - es in the crowd.____

D.C.
(1st time only)

Repeat and Fade

mf

bike

Moderately

Words and Music by SYD BARRETT

G
x 0 0 0

C7
0

I've got a bike. You can ride it if you like. It's got a

bas - ket, a bell that rings and things to make it look good. I'd

G
x 0 0 0

D
0

G
x 0 0 0

give it to you if I could, but I bor - rowed it.

D
0



You're the kind of girl that fits — in with my world. I'll give you an - y - thing, ev - 'ry - thing if you

mp

G
x 0 0 0



want things. I've got a cloak. It's a bit of a joke. — There's a

mf

C7
0



tear up the front. It's red and black. I've had it for months. —

mf

G
x 0 0 0



— If you think it could look good, then I guess it should.

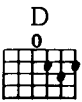
D
0



G
x 0 0 0



D
0

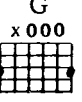


You're the kind of girl that fits _____ in with my world.

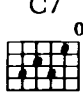
mp

I'll give you an - y - thing, ev - 'ry - thing if you want things.

G
x 0 0 0



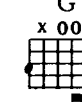
C7
0



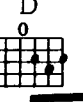
I know a mouse, and he has - n't got a house. I don't know why. I call him

mf

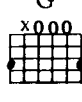
G
x 0 0 0



D
0



G
x 0 0 0



Ger - ald. He's get - ting rath - er old, but he's a good mouse.

D
0



You're the kind of girl that fits — in with my world. I'll give you an - y-thing, ev-'ry-thing if you

mp

G
x 0 0 0



C7
0



want things. I've got a clan of gin - ger-bread men. Here a

mf

G
x 0 0 0



man, there a man, lots of gin - ger - bread men.

D
0



G
x 0 0 0



Take a cou - ple if you wish. They're on the dish.

D
0



You're the kind of girl that fits — in with my world.

mp

I'll give you an - y - thing, ev - 'ry - thing if you want things.

A little slower

G
x 0 0 0



C7
0



I know a room of mu - si - cal tunes. Some rhyme, some ching. Most of them are

mf

G
x 0 0 0



D
0



G
x 0 0 0



clock - work. Let's go in - to the oth - er room and make them work.

childhood's end

(From the Film "THE VALLEY")

Words and Music by DAVID GILMOUR

Moderately

G x000 D Am 0 0 0 Em 0 0 0 0

You shout in your sleep. Per - haps the price
sail a - cross the sea of long - past thoughts
you and who am I to say we know

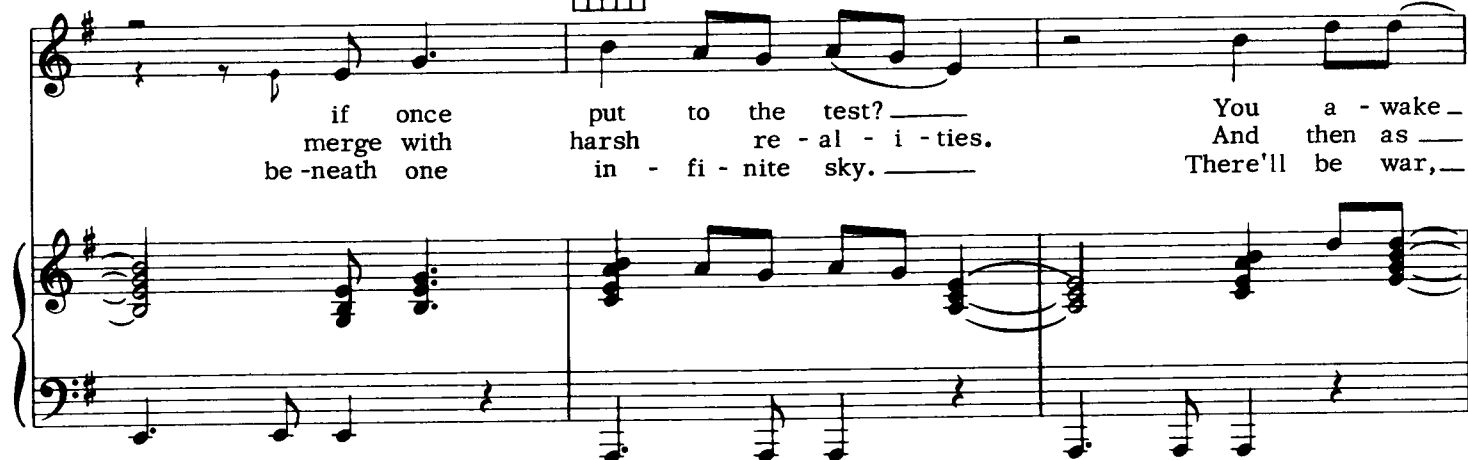
Am 0 0 0 Em 0 0 0 0

— is just too steep. Is your con - science at rest
— and mem - o - ries. Child-hood's end, your fan - ta - sies
— the rea - son why? Some are born; some men die

Am



if once put to the test? — You a - wake —
 merge with harsh re - al - i - ties. And then as —
 be - neath one in - fi - nite sky. — There'll be war, —



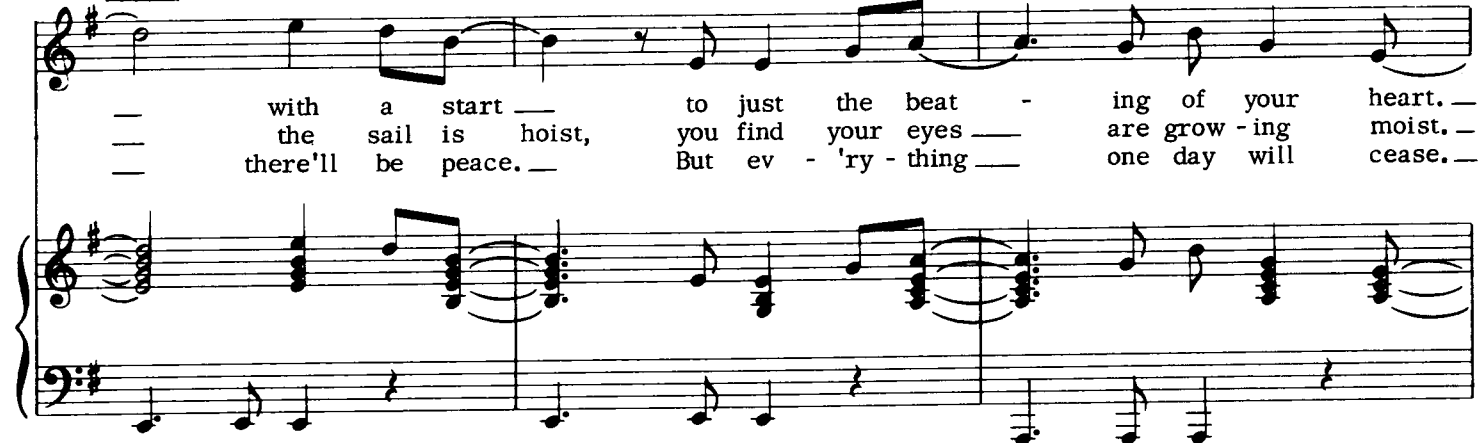
Em



Am



— with a start — to just the beat - ing of your heart. —
 — the sail is hoist, you find your eyes — are grow - ing moist. —
 — there'll be peace. — But ev - 'ry - thing — one day will cease. —



Just one man be - neath — the sky, — just two
 All the fears nev - er voiced say you — have to —
 All the iron turned — to rust; — all the

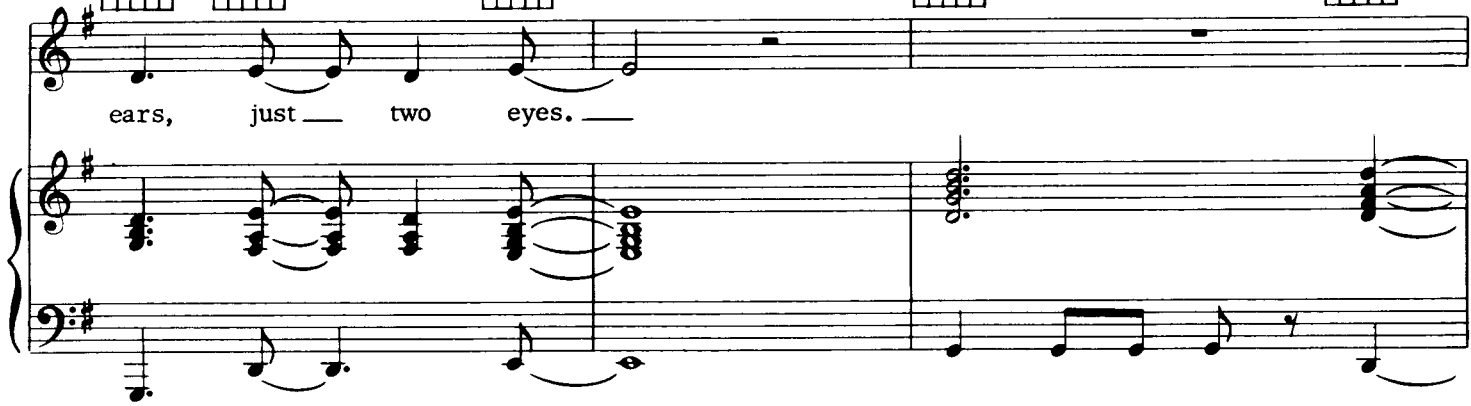


1.

G x000 D 0 Em 0 000 G x000 D 0



ears, just — two eyes. —



Am 0 0 Em 0 000



You set

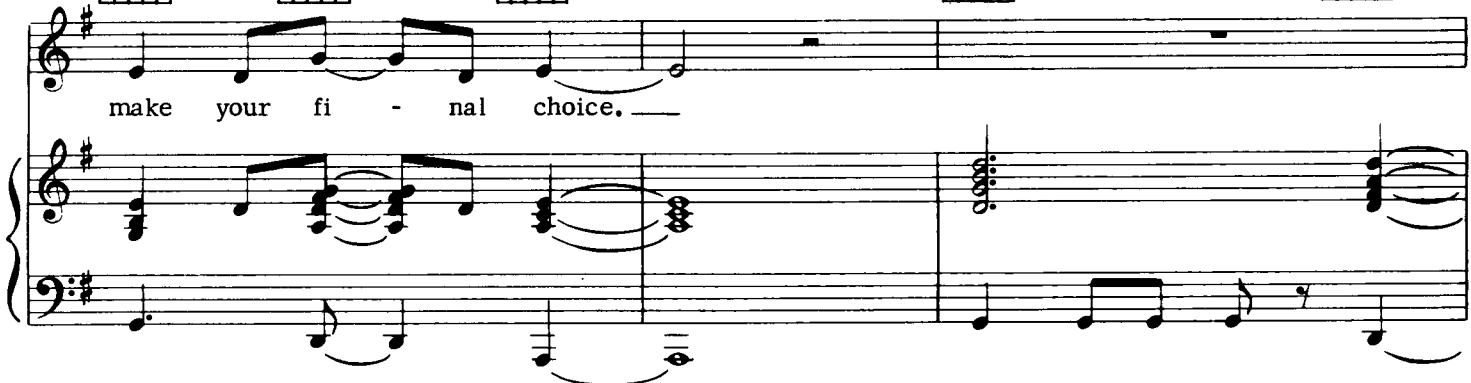


2.

G x000 D 0 Am 0 0 G x000 D 0



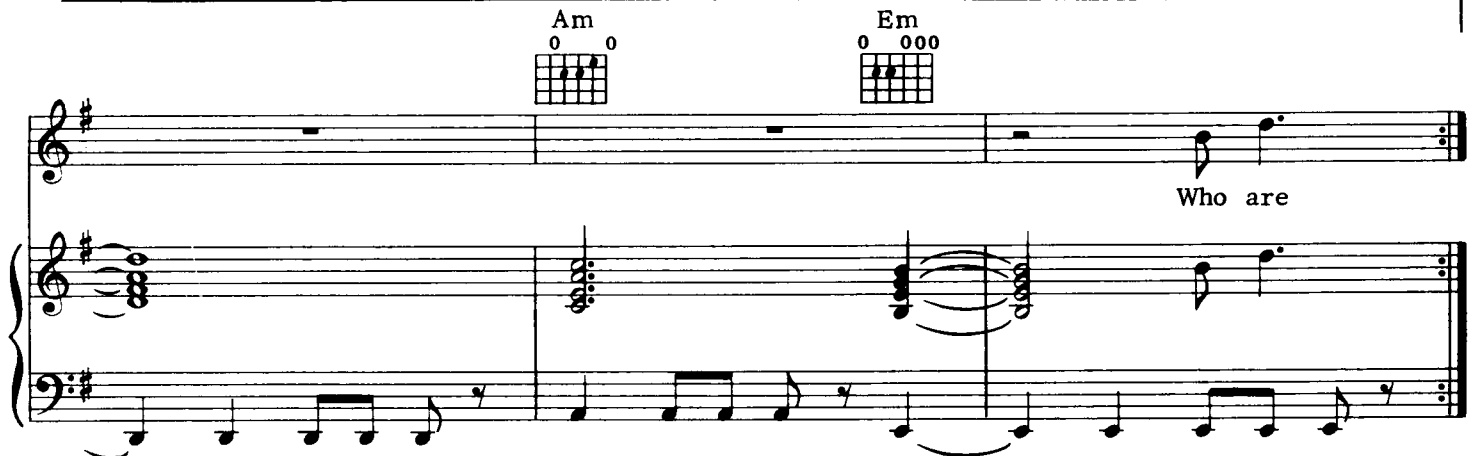
make your fi - nal choice. —



Am 0 0 Em 0 000



Who are



3.    

proud men turned — to dust. — And so all things, time — will mend.

So this song — will end. —

sheep

Words and Music by ROGER WATERS

Freely

mp

Am G Dm Am/D

G/D Dm

Moderately

C/D F/D Am/D

G/D Dm Am/D

G/D Am/D G/D Am/D

Am/D

Dm

3 3 3 3 3 3

F/D

G/D

Dm

3 3 3 3 3 3

Am/D

Dm

3 3 3 3 3 3

Am

G/A

Am

3 3 3 3 3 3

Bm

3 3 3 3 3 3

Am

G/A

Am

G/A

Am

cresc.

3 3 3 3 3 3

Em Hard Rock beat


Harm - less - ly pass - ing your time in the grass - land a - way,
 What do you get for pre - tend - ing the dan - ger's not - real?
 Bleat - ing and bab - bling, we fell on his neck with a scream.



in - to the val - ley of steel.
 scour - i - ty in - to the dream.



dim - ly a - ware of a cer - tain un - ease lead in the air.
 Meek and o - bed - ient, you fol - low the lead - er down well trod - den cor - ri - dors
 Wave up - on wave of de - ment - ed a - veng - ers march cheer - ful - ly out of ob -



in - to the val - ley of steel.
 scour - i - ty in - to the dream.

Em

Have you

F#7 **A**

1 You bet-ter watch out! There may be dogs a-bout. Well, I've
heard the news? The dogs are dead.

F#7 **A**

looked o-ver Jor-don and I've seen, things are
You bet-ter stay home and do as you're told. Get out of the road if you

Em

Last time To Coda

not what they seem.
want to grow old.

F#7 **A**

2 What a sur-prise, a look of ter-mi-nal shock in your eyes.

F#7

A

Now things are real - ly what they seem. No, this is no bad dream._

Mysteriously

pp

F

D

**(spoken)*
The Lord is my shepherd, I shall not want. He makes me to lie through pastures green.

F

He leadeth me the silent waters by. With bright knives he releaseth

* These lyrics should be chanted in free style of rhythm.

D **F**

my soul. He maketh me to hang on hooks in high places. He converteth me to lamb

A **C** **B**

cutlets, for lo, he hath great power and great hunger. When cometh the day we lowly

C **A**

ones, through quiet reflection and great dedication, master of the art of karate,

D.S. al Coda

lo, we shall rise up, and then we'll make the bugger's eyes water.

E **D/E** **E** **D/E**

CODA Repeat and Fade

ff

pigs on the wing (one)

Words and Music by ROGER WATERS

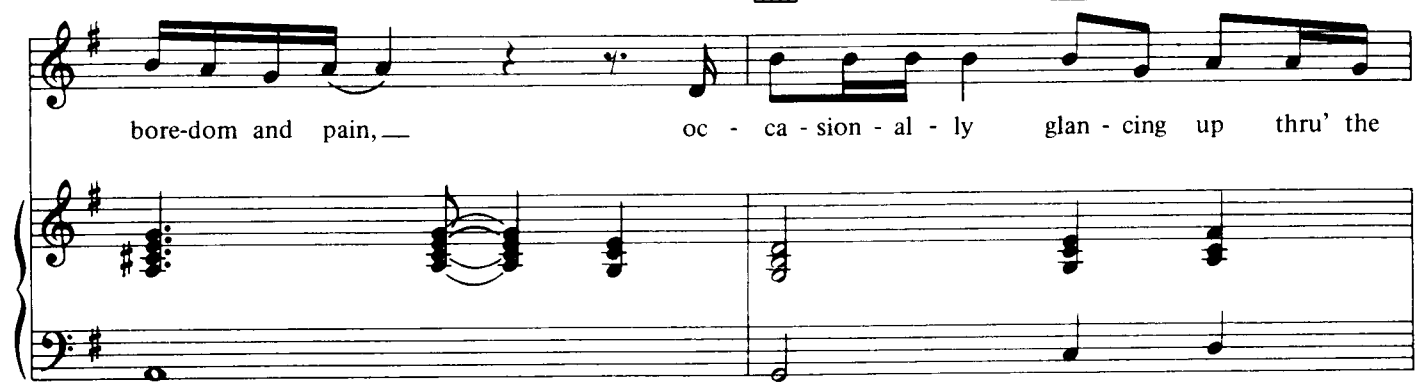
Rubato

The musical score is written for voice and piano. The tempo is marked 'Rubato'. The key signature has one sharp (F#). The score is divided into four systems, each with a vocal line and a piano accompaniment. Guitar chord diagrams are provided above the vocal line for the following chords: C, G7, C, G, C, G7, C, G, C, G, A7, and C. The lyrics are: 'If you did - n't care what hap-pened to me, and I did - n't care for you, We would - a zig - zag our way thru' the'.

G **C** **D7**



bore-dom and pain,— oc - ca - sion - al - ly glan - cing up thru' the



G **Am** **F** **D7**



rain, won - der - ing which of the bug - gers to blame,



F **C** **Am**



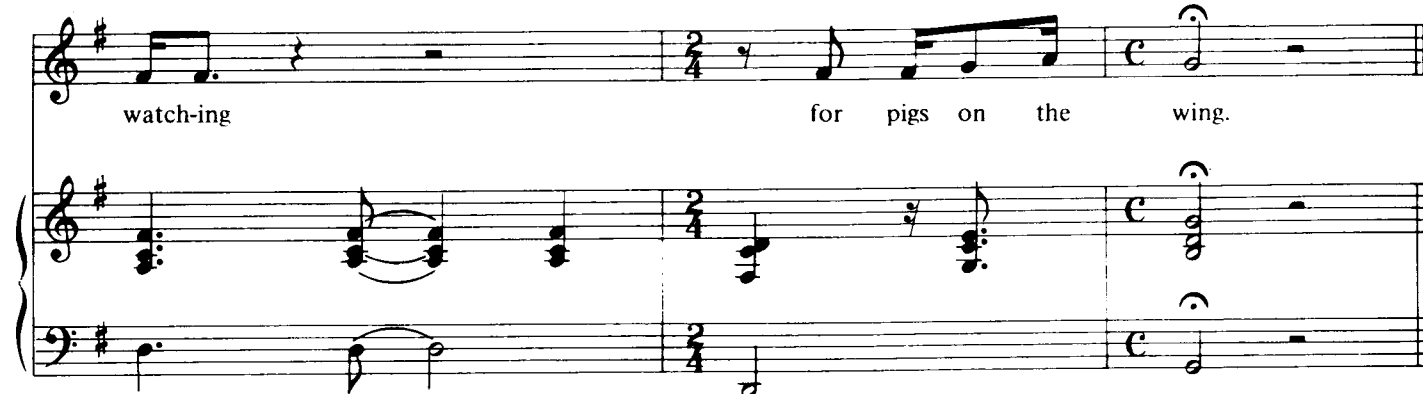
And



D7 **C** **G**



watch-ing for pigs on the wing.



pigs on the wing (two)

Words and Music by ROGER WATERS

Rubato



You know that I care,—



what hap-pens to you, I know that you



care for me too,



So I don't feel a - lone or the

weight of the stone, — now that I've — found some-where safe to

bu - ry my bone, — and an - y fool knows — a

dog needs a home, — a

shel - ter — from pigs on the wing.

pigs (three different ones)

Words and Music by ROGER WATERS

♩ = 62

Em

C

Em

C

Em

C

Em

C

Em

C

L.H.

Em C

Em C

Em C G

Big man, pig man, ha ha char - ade you are.

Em

You well heeled, big wheel

C **G** **Em**

ha ha _____ char-ade_ you are._____ And

C **G** **A7**

when you're hand is on your heart, _____ you're near-ly a good laugh,

al-most_a jo-ker_ with your head down the pig-bin say-ing keep on dig-ging

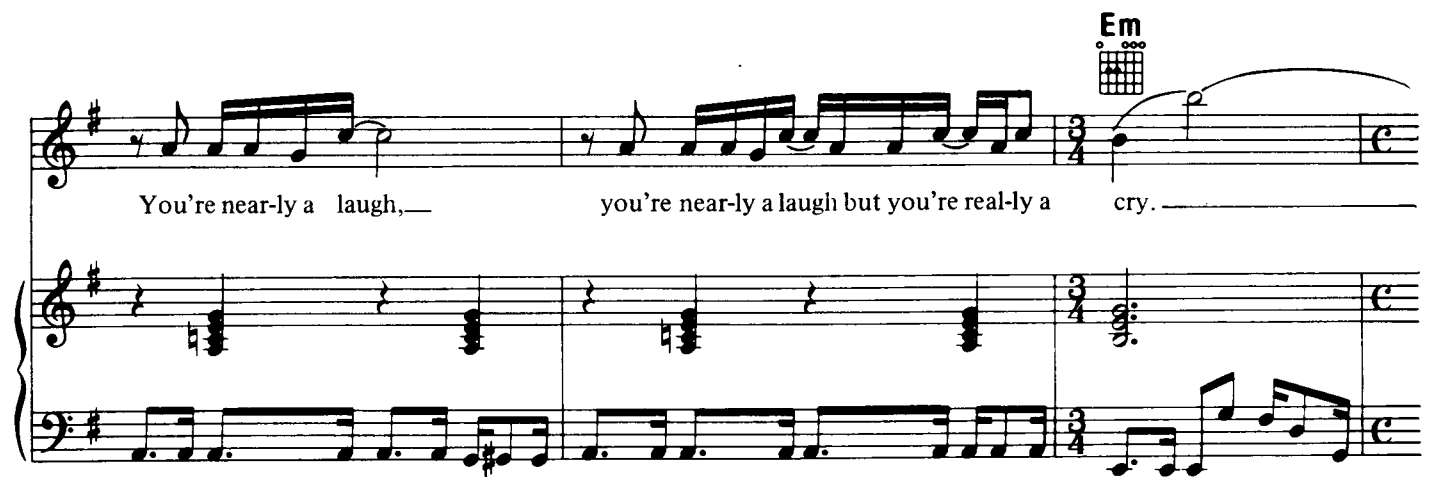
Am7

pig stain on your fat chin what do you hope to find_ down in the pig mine.

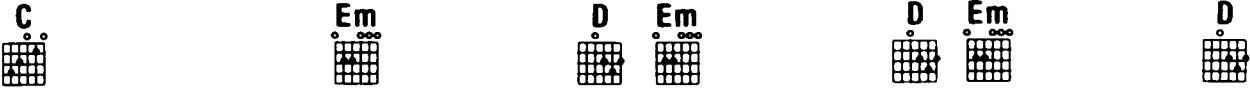
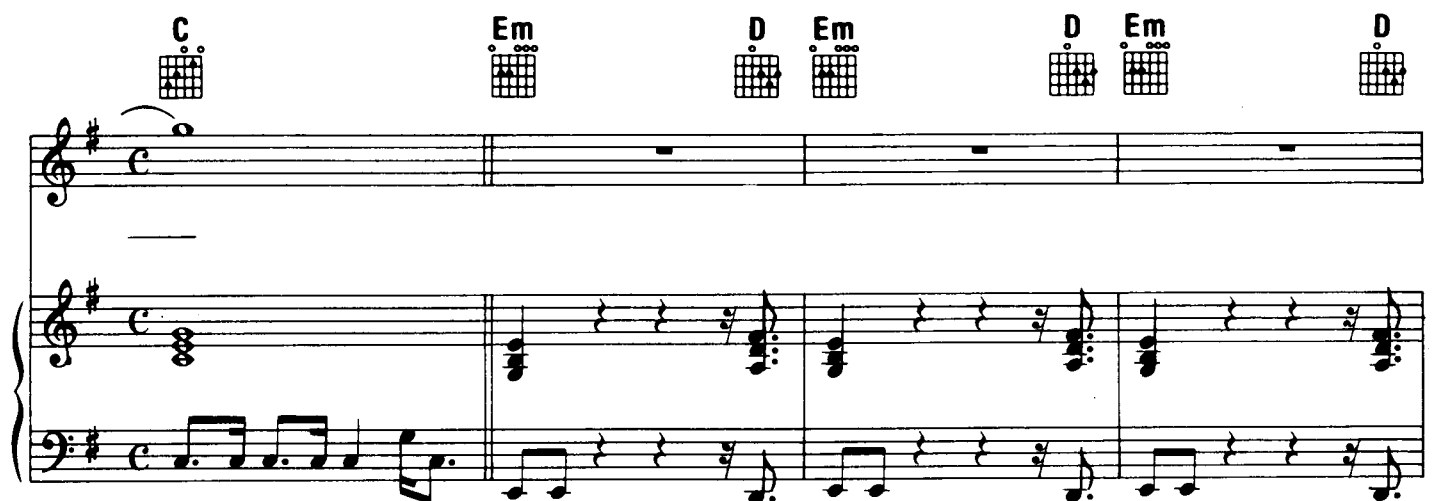
Em



You're near-ly a laugh,— you're near-ly a laugh but you're real-ly a cry. _____



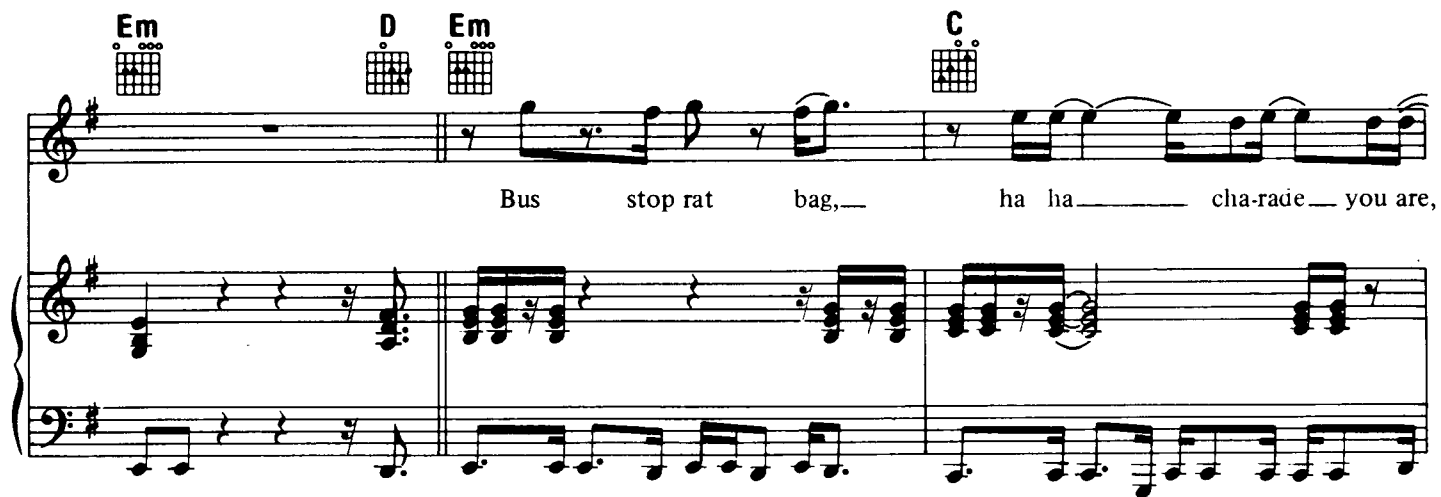
C Em D Em D Em D

Em D Em C



Bus stop rat bag,— ha ha— cha-rade— you are,



G E



You fucked up old hag,—



C **G** **Em**

Ha ha—— char-ade— you are.— You

C **G** **A7**

ra-di-ate—cold shafts of bro-ken glass, you're near-ly a good laugh

Al-most worth a quick grin. You like the feel of steel— you're hot stuff with a hat pin

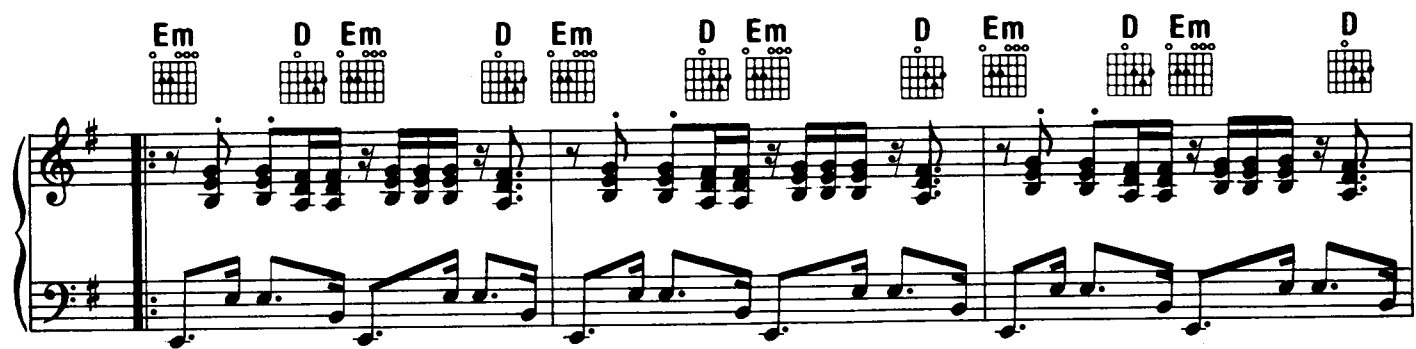
Am7

and good fun with a hand gun you're near-ly a laugh,—

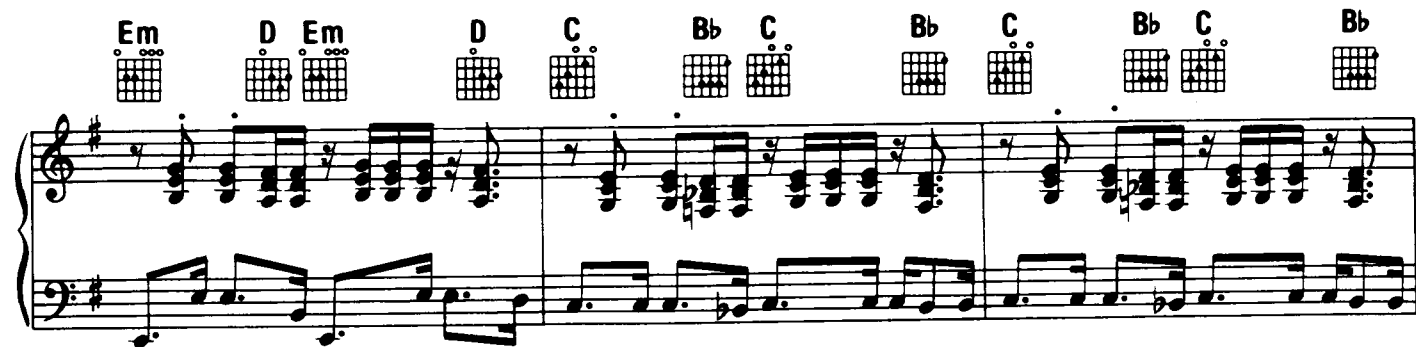
you're near-ly a laugh but you're real-ly a cry.

1 C Bb C Bb 2 Em

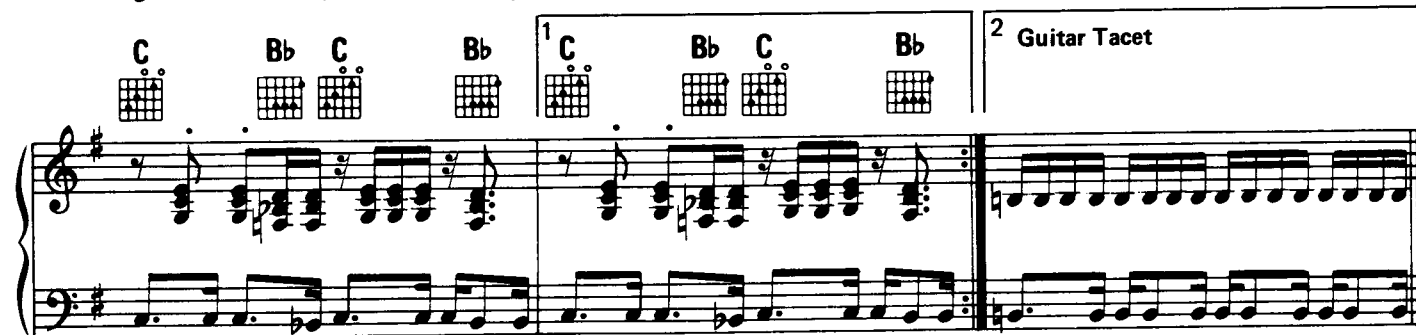
Em D Em D Em D Em D Em D Em D



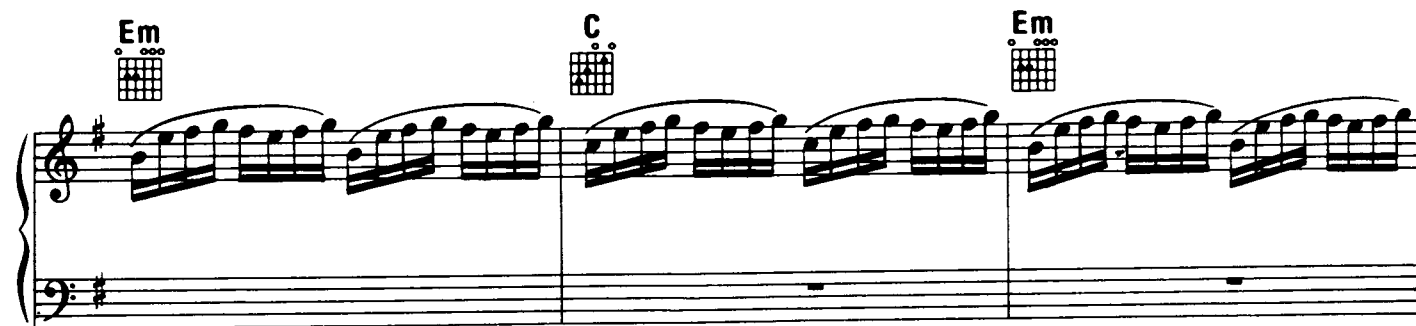
Em D Em D C Bb C Bb C Bb C Bb



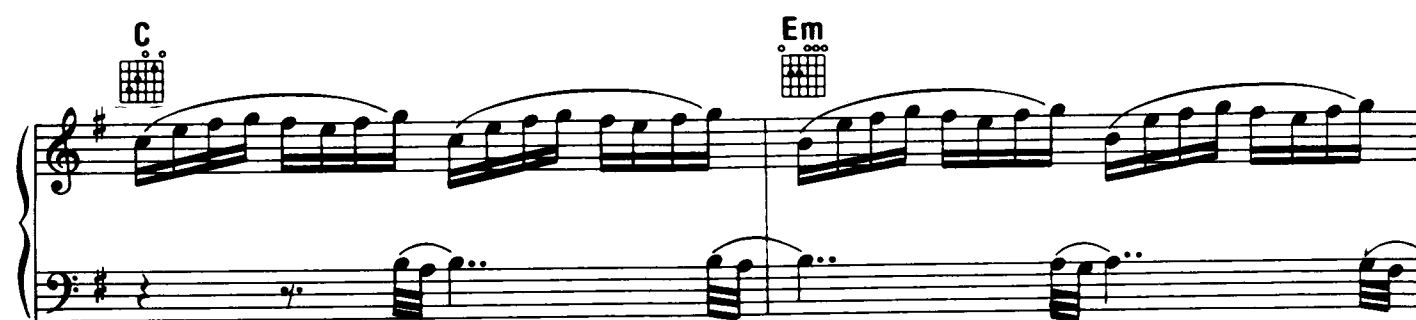
C Bb C Bb 1 C Bb C Bb 2 Guitar Tacet



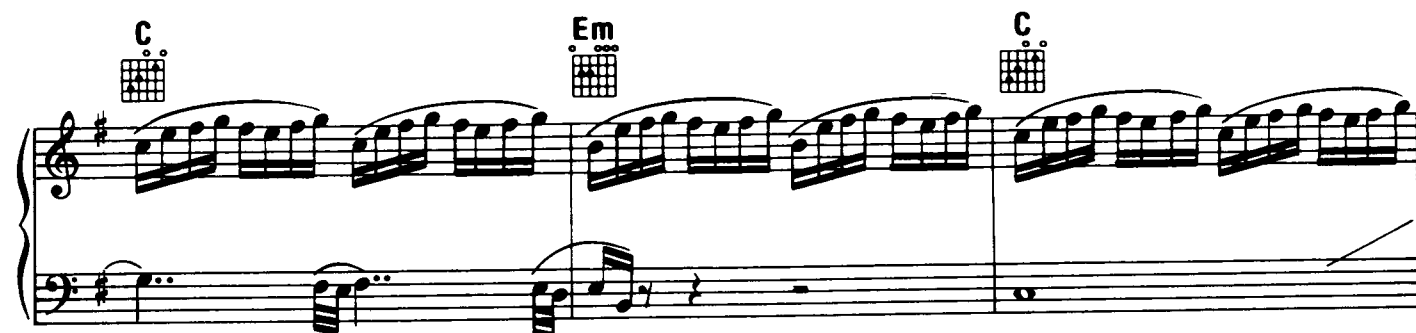
Em C Em



C Em



C Em C



Em C

Em C

Em C

Em C G

Hey— you, White house, — ha ha ——— char-ade— you are, —

Em



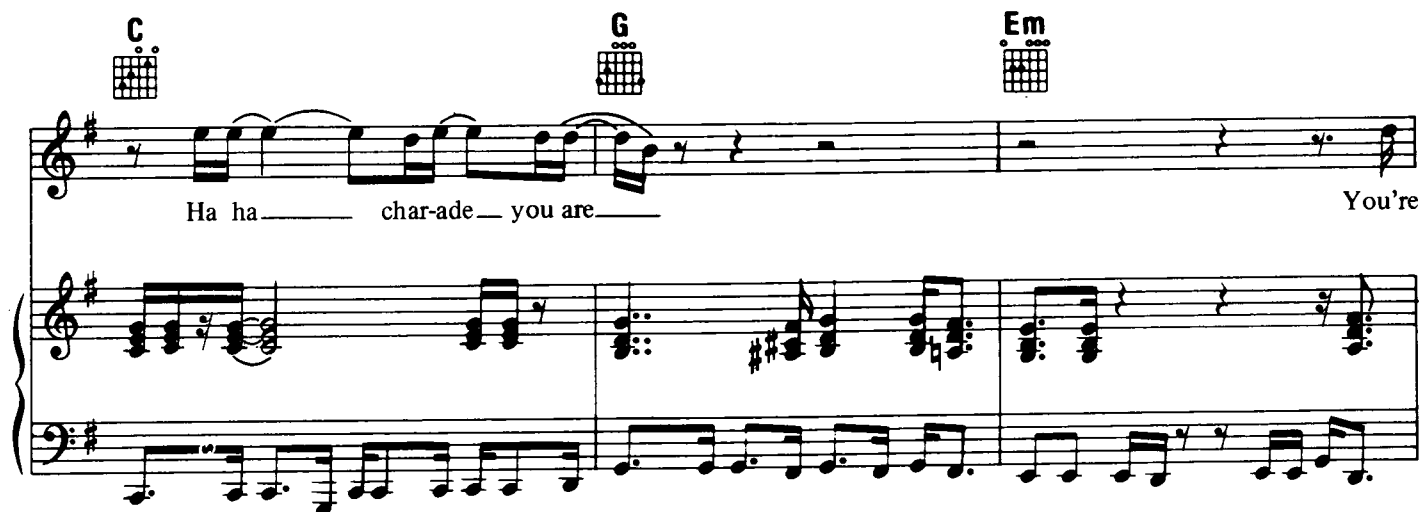
You house proud town mouse,—



C **G** **Em**



Ha ha ——— char-ade — you are ——— You're



C **G**



try - ing to keep — our feel - ings off the street —



Am



You're near-ly a real treat, all tight lips and cold feet. And do you feel a-bused,



You got - ta stem the e - vil tide, and keep it all on the in - side,

Mar - y, you're near - ly a treat, — Mar - y, you're nearly a treat — but you're real - ly a a

cry. —————

Repeat and fade

embryo

Words and Music by ROGER WATERS

Very Slow 4

Em



All this love is all I am, a
All a round I hear strange sounds come

ball is all I am.
gurg - ling in my ear. I'm so new com -
Red the light and

pared to the you and I feel am my ver y small.
dark to the night I feel am my dawn is near.

Guitar Tacet

Warm glow, moon glow al - ways need a lit - tle more room. Wait - ing here seems like years,
Warm glow, moon glow al - ways need a lit - tle more room. Whis - per low here I go,

Em

nev - er seen the light of day.
I will see the sun - shine show.

Repeat and Fade

Repeat and Fade

another brick in the wall — part 2

Slowly

Dm

Words and Music by ROGER WATERS

We don't need no ed - u - ca - tion,
 We don't need no ed - u - ca - tion,
 We don't need no
 We don't need no
 thought school con-trol, No
 school con-trol, No
 dark sar-cas- ms in the class-rooms.
 dark sar-cas- ms in the class-rooms.

Tea - cher, leave — them kids a - lone.
Tea - cher, leave — us kids a - lone.

G

Hey,
Hey,

Dm **Am** **G**

tea-cher! Leave them kids a-lone! —
tea-cher! Leave us kids a-lone! —

F **C** **Dm**

All in all it's just an - oth-er brick in the wall.
All in all you're just an - oth-er brick in the wall.

F **C** **Dm**

All in all it's just an - oth-er brick in the wall.
All in all you're just an - oth-er brick in the wall.

Dm

The musical score is written for piano and voice. It consists of six systems of staves. The first system includes first and second endings, with a 'Dm' chord symbol above the second ending. The second system continues the piano accompaniment. The third system features a triplet in the vocal line. The fourth system continues the piano accompaniment. The fifth system continues the piano accompaniment. The sixth system includes a 'fade' marking and a 'silence' marking, indicating the end of the piece.

goodbye blue sky

Words and Music by ROGER WATERS

Moderately

Guitar Tacet



D **Bm**

Ooh

Am **B/A**

Did, did, did, did you see the fright-ened ones?

Am **B/A** **Am** To Coda

Did, did, did, did you hear the fall-ing bombs? Did, did, did, did you ev-er

B/A **Am** **A7** **D** **A** **D**

won-der Why we had to run for shel-ter When the prom-ise of a brave new world Un-furled be-neath a

Bm **D** **D. % al**

clear blue sky? —

CODA **Am** **B**

The flames are all long gone — But the pain — lin - gers on. —

D **A7** **G/D** **D**

Good - bye, — Blue Sky, —

A7 **G/D** **D** **Am/D** **D** **Am/D**

Good - bye, — Blue Sky, — Good-bye, Good-bye.

No Chord

fade -

fade -

young lust

Words and Music by ROGER WATERS
and DAVID GILMOUR

Slowly

Fm **Fm7** **Bb** **Fm**

I am just a new boy, A stran-ger in this town

Fm7

Where are all the good times?

Fm **Bbm7** **Fm7** **Ab**

Who's gon-na show this stran-ger a - round?

Bbm

Ooh,

Ab  **Am** 

I need a dir - ty wo - man.



Bbm  **Fm** 

Ooooh, I need a dir - ty girl.



Will some woman in this desert land

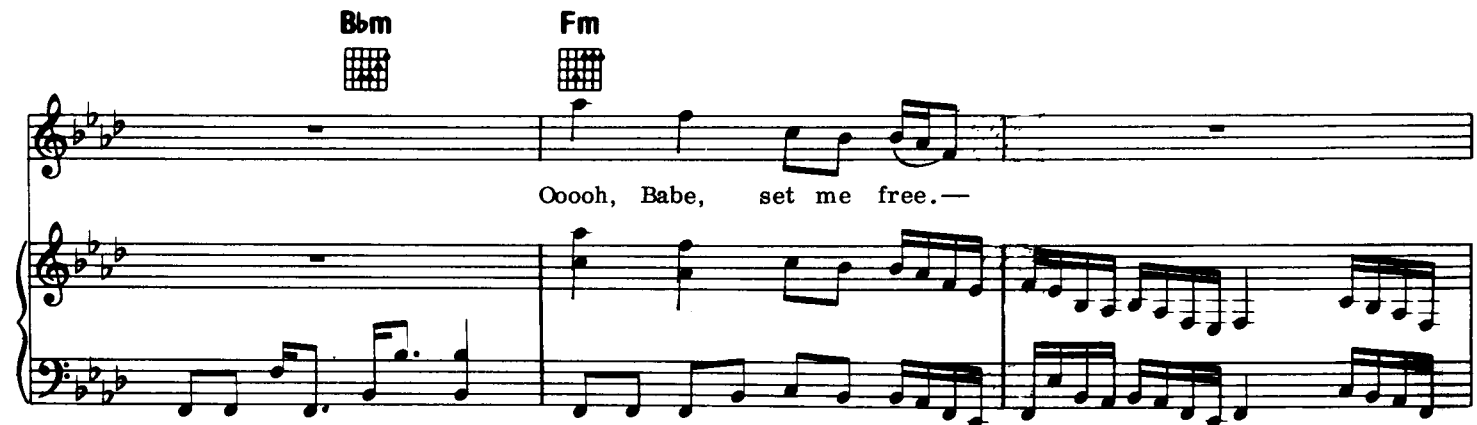


Make me feel like a real man? Take this rock and roll re - fu - gee.



Bbm  **Fm** 

Ooooh, Babe, set me free.—

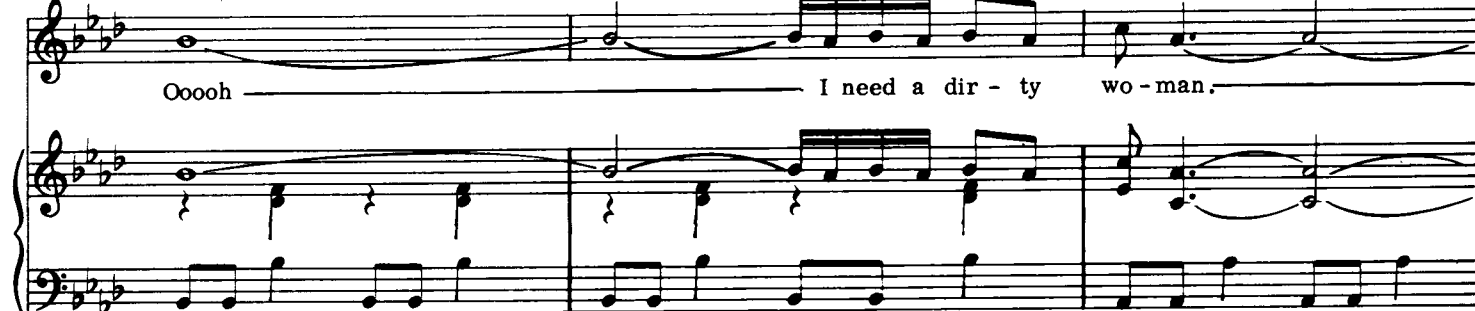


Ab  **Fm** 



Bbm  **Ab** 

Ooooh ————— I need a dir - ty wo - man.



A  **Bbm** 

Ooooh, ————— I need a dir - ty



Fm 

girl. —————



Fm7  **Fm** 



Gb



G



Fm



Ab



Bbm7



Ab



Bbm7



Fm



Bbm



Ab



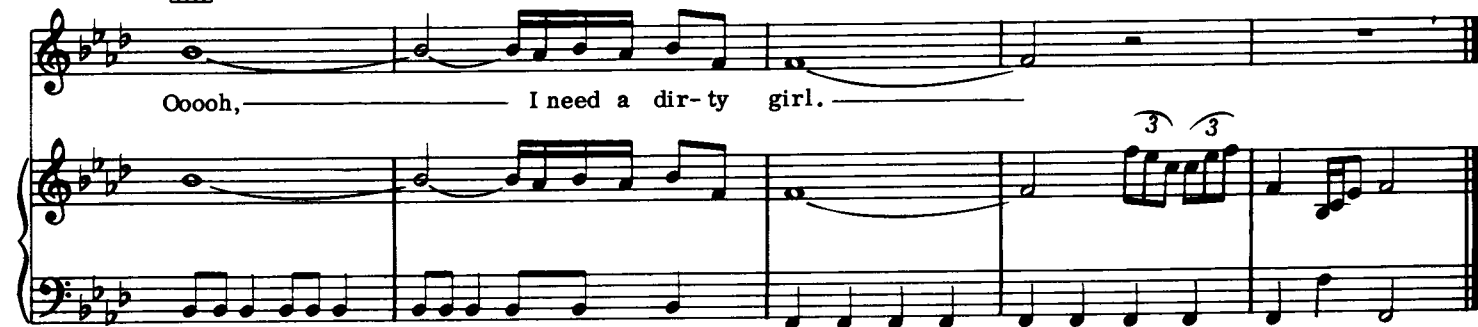
Am



Bbm



Fm



hey you

Moderately

Words and Music by ROGER WATERS

mp

Hey you!

Out there in the cold Get-ting lone-ly, get-ting old, Can you feel me? Hey

you! Stand-ing in the aisles With itch-y feet and fad-ing smiles, Can you feel me?

Hey, you! Don't help them to bu-ry the light.

Em9

Bm

Em9

Bm

D

D7

G

D

C

Bm



Am



Em



Don't give in

with-out a fight.

Dm



Em9



Hey you!

Out there on your own (Sit - ting

Bm



Em9



na - ked by the 'phone, Would you touch me?

Hey you!

With your

Bm



ear a- gainst the wall, Wait- ing for some- one to call out, Would you touch me?

D



D7



G



D



C



Hey you! — Would you help me to car - ry the stone?

Bm **Am** **Em**

O-pen your heart, I'm com-ing home.

Am

Em

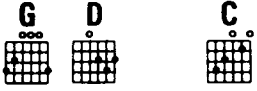
Am **Em**

Am

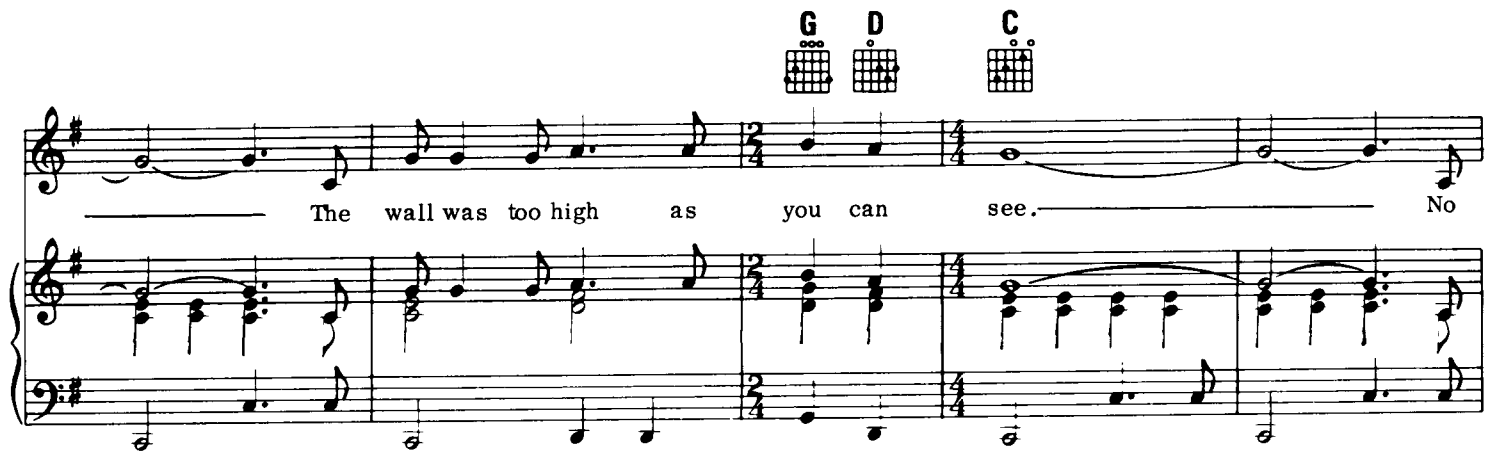
Em **C** **D** **G** **D** **C**

(But it was on - ly fan - ta - sy.)

G D C



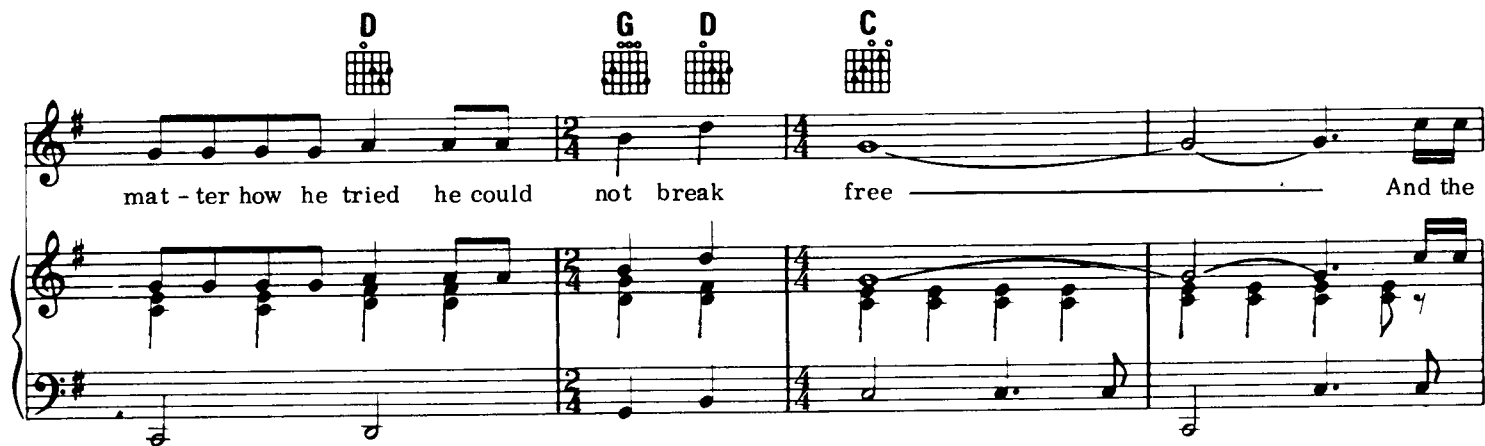
The wall was too high as you can see. No



D G D C



mat - ter how he tried he could not break free And the



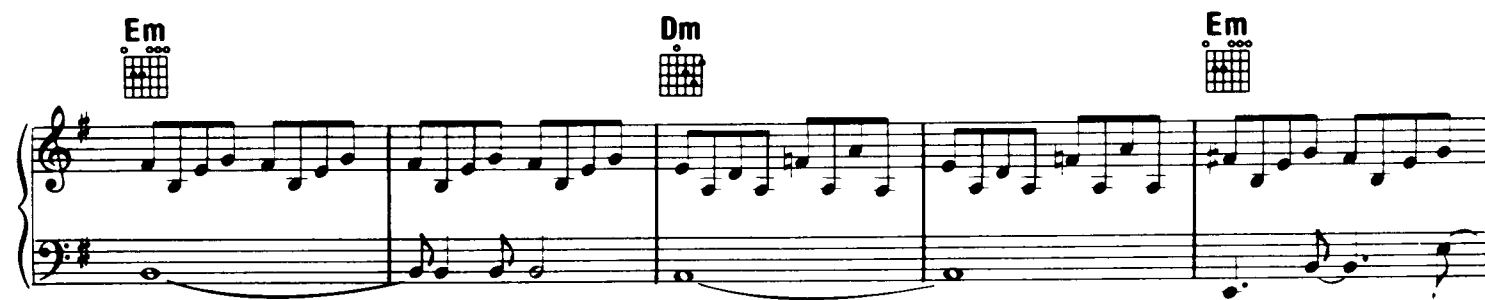
D7 Em Dm



worms ate in - to his brain.



Em Dm Em

Dm Em




Dm **Em9**

Hey, you! Out there on the road, Al-ways

Bm **G** **Bm9**

do-ing what you're told, Can you help me? Hey you! Out

Bm

there be-yond the wall, Break-ing bot-tles in the hall, Can you help me?

D **D7** **G** **D** **C**

Hey you! Don't tell me there's no hope at all.

Bm **Am** **Em9**

To- geth-er we stand, Di-vid-ed we fall.

comfortably numb

Words and Music by DAVID GILMOUR
and ROGER WATERS

Slowly

Bm



Hel-lo! Is there an-y-bo-dy

mf

A



G



Em



Bm



in there? Just nod if you can hear me. Is there an-yone— at home?—

A



G



Em



Come on, come on now. — I hear you're feeling — down. — I can ease your pain Get you

Bm



A



on your feet a-gain. Re-lax, — I'll need some inform-a-tion first. —






Just the ba— sic facts— Can you show me where— it hurts?— There is no pain, you are re— ced—





— ing. — A dis— tant ship smoke on the ho — ri— zon, —





You are on— ly com— ing through— in waves. Your lips move but I can't hear what you're





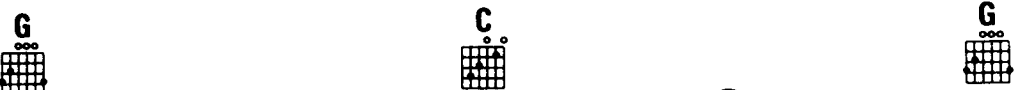
say— ing. When I was a child — I had a fe— ver. My



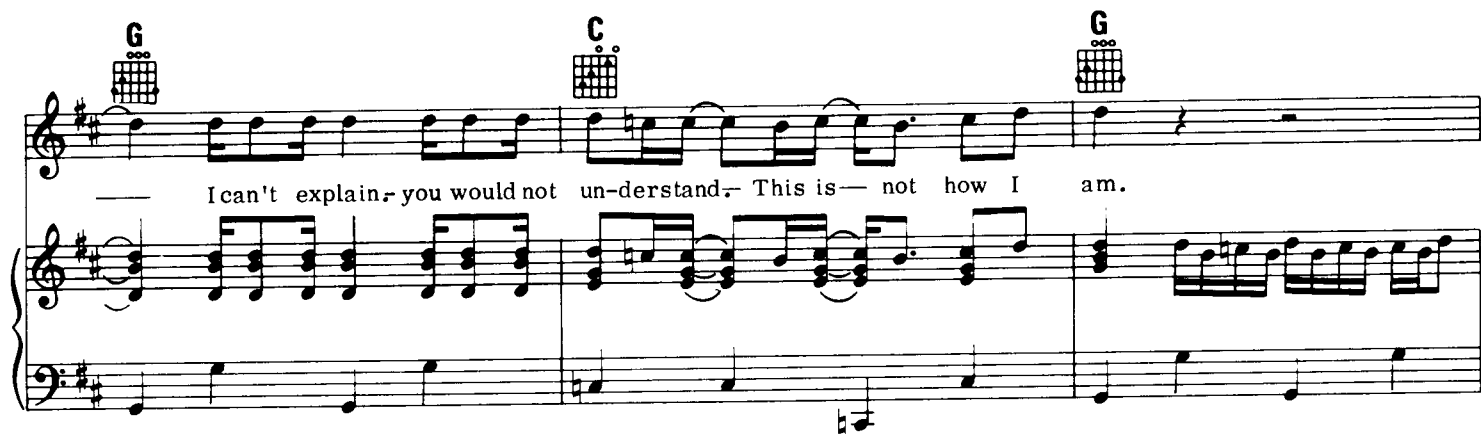


hands felt— just like two bal— loons. Now I've got— that feel— ing once a— gain—

G C G



I can't explain, you would not un-derstand. This is not how I am.



A Bm C9 G D



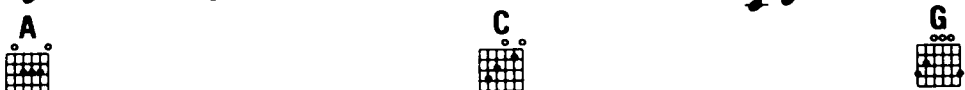
I have be-come com-fort-a-bly numb.



A D



A C G



C G A D



I, I,







I have be-come com-fort'bly numb. O. K., O. K., O. K.— Just a lit-tle





pin-prick.— There'll be no more aaah! — But you may feel a lit-tle sick. — Can you






stand up? — I do believe it's work-ing. good! — That-'ll keep you go-ing through the show. — Come





on, it's time to go.— There is no pain, you are re - ced - ing.





A dis-tant ship smoke on the ho - ri - zon. You are on — ly com — ing through — in

G C G

waves. Your lips move but I can't hear—what you're say— ing. When

D A D

I ——— was a child — I — caught a fleeting glimpse Out of the cor- ner of my

A C G

eye. I turned— to look— but it— was gone. I cannot put— my fin— ger on—

C G Asus A G

— it now. — The child is grown, — The dream is gone — And ———

C9 G D

I have be-come Com-fort-'bly numb. ———

when the tigers broke free

Moderately

Words and Music by ROGER WATERS

The musical score is written for piano and voice. The piano part begins with a C major chord diagram. The tempo is marked 'Moderately'. The key signature is one flat (Bb). The time signature is 3/4. The score includes a vocal line with lyrics and a piano accompaniment. The lyrics are: 'It was just before dawn... one miserable morning in black forty four... When the forward commander was'. The piano part includes a Gsus chord diagram.

told to sit tight When he asked that his men be with - drawn

F/C C

And the gene - rals gave thanks As the oth - er ranks

held back the en - em - y tanks for a while And the An - zi - o

Gsus C

bridge - head was held for the price Of a few hun - dred ord - in - ary

Gsus C

lives. And kind old King George— sent Moth - er a

G





note When he heard — that Fath - er was gone. It was, I re -




call, in the form of a scroll, With gold leaf and all

And I found it one day In a drawer of old pho - to - graphs hid - den a - way



And my eyes still grow damp to re - mem - ber His Maj - est - y



signed With his own rub - ber stamp. It was dark all a -

round, There was frost in the ground When The Tig - ers Broke Free.

And no one sur - vived from the Roy-al Fus - il - iers, Com - pan - y,

"C" They were all left be - hind, Most of them

dead, the rest of them dy - ing And that's how the

High Com - mand took my Dad - dy from me.

not now john

Words and Music by ROGER WATERS



Fuck all that, we've got to get on — with these (fuck all
 Not now John, we've got to get on — with the film show
 Hang on John, I've got to get on — with this

that fuck all that) We've
 (got to get on (got to get on, got to get on) I



got to com-pete — with the wi - ly Jap - an - ese —
 Hol - ly - wood waits at the end of the rain - bow.
 don't know what it is but it fits on here like ***

(end of — the rain - bow)

There's too man-y home — fi-res
Who cares what it's a -
Come back at the end of the

G

burn-ing and not e-nough trees,
- bout as long as the kids go.
shift, we'll go and get pissed

(As long as the kids — (fuck all go)

D Em

that) So fuck all that, we've got to get on — with these.
So not now John, we've got to get on — with the
But not now John, I've got to get on — with this

G D Em

on D.C. SEGUE *

(Got to get on — with these.) Can't stop, lose job, mind gone, sil - i - con,
(got to get on — with this, got to get on.)

Stroll on, what bomb, get a-way, pay day, Make hay, break down, need fix, big six,

The first system of the musical score for 'Bingo'. It features a vocal line with eighth notes and a piano accompaniment with chords and a bass line. The key signature has one sharp (F#).

Click-it - y click, hold on oh no! Bin - go—

The second system of the musical score. It includes a triplet of eighth notes in the vocal line. The piano accompaniment continues with chords and a bass line. Chord diagrams for G and D are shown above the vocal line.

(bin - go. —————)

The third system of the musical score. It features a long melisma on the word 'go'. The piano accompaniment consists of sustained chords and a bass line. A chord diagram for Em is shown above the vocal line.

* ☐

Half Tempo

Make them laugh,— make them cry,— Make them dance — in the aisles
Hold on John,— I think there's some-thing good— on, I used to read books — but * * *

The fourth system of the musical score, marked 'Half Tempo'. It features a vocal line with eighth notes and a piano accompaniment with chords and a bass line. Chord diagrams for C/E, Em, and D/E are shown above the vocal line.

Em C/E Em

Make them pay,— make them stay,—
It could be the news,— or some oth-er am-use-ment, it

To Coda

D/E Em 2 Asus

Make them feel O. K. show.
could be re-us-a-ble shows.

a tempo 1^o

D.C. to 1^o bar

CODA G

Fuck all that we've
No need to wor-ry a -

D Em

got to get on— with these We've
- bout the Vi-et-nam - ese.



got to com-pete— with the wi— ly Jap - an - ese. —
 Got to bring the— Rus - sian bear — to his knees. —



Well may-be not the Rus - sian bear, may-be the
 Make us feel tough and would - n't Mag-gie be



Swedes. We showed Ar-gent — i - na, now —
 pleased. Na na na na — na na na. —



Ad lib. to Fade

let's go and show these. —

your possible pasts

Words and Music by ROGER WATERS

$\text{♩} = 152$

A musical score for the song 'The Rose Tree'. It consists of two staves: a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The treble staff contains three measures of chords: a whole note chord in the first measure, and two measures of half notes. The bass staff contains three measures of single notes: a whole note in the first measure, and two measures of half notes. The melody is simple and consists of a few notes.

They flutter behind you, your possible pasts
stood in the doorway, the ghost of a smile

The image shows a musical score for the song "The Rose Tree". It is written for three parts: Treble, Alto, and Bass. The key signature is one sharp (F#), and the time signature is 4/4. The Treble part has a vocal line with lyrics and a guitar accompaniment line. The Alto and Bass parts provide harmonic support. The lyrics are: "Some bright eyed — and haunt - ing — her". A guitar chord diagram for C major is shown above the Treble part.

Musical score for the song "Crazy Like a Cheap Hot-El Sign". The score is written for voice, guitar, and piano. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "cra - zy some fright - ened and lost. face like a cheap hot - el sign."

The guitar part includes two chord diagrams: D (open D major) and G (open G major). The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

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A warn - ing - to an - y - one still in com - mand
 Her cold eyes - im - plor - ing the men in their maces
 cold and - re - li - gious we were tak - en in hand



for the gold in of their poss - i - ble
 shown how to their feel bags or the
 good and



fut - ure to take care.
 knives told in their backs.
 told to feel bad.



In der - el - ict sid - ings the pop - pies en - twine
 Step - ping up bold - ly one put out his hand
 Strung out be - hind us the ban - ners and flags

C



He said with cat - tle trucks ly - ing in
I was just — a child then
of our poss - i - ble pasts lie in

D



G



Not 2nd time

wait now I'm for the next — time.
tat-ters on - ly a man.
and rags.

Em



Do you re-mem — ber me, — how we used to be, —

ff

D



To Coda

Do you think we should be clos - er? (rpt. echo) (clos - er, clos - er,

Cmaj9



1.

clos - er, clos - er, clos - er, clos - er, clos - er.) She

Em



2.

solo

3

clos - er.)

Em

Em

D

C

D

Cmaj9

D. % al $\oplus$

By the

CODA

Repeat till fade

clos - er, —

paranoid eyes

Slow Beat

Words and Music by ROGER WATERS



G C G

But-ton your lip and don't let the shield— slip,

C G

Take a fresh grip on your bul-let proof mask.

C G D

And if they try to breakdown your dis-guise with their ques-tions

C G D C G/B Am D

You can hide, hide, hide

Am G

behind par-an-oid eyes. You put

C G

on your brave face and slip o - ver the road for a jar,
- lieved in their stor-ies of fame, for - tune and glo-ry. Now youre

Fix - ing your grin as you cas - ual - ly lean on the bar.
lost in a haze of al - co - hol soft mid - dle age. The

Laugh - ing too loud at the rest of the world with the boys in the crowd. You can
pie in the sky turned out to be miles too high. And you

hide, hide, hide
hide, hide, hide

be - hind pet - ri - fied

eyes.

Chord diagrams: C, G, Em, D, Am, G, Am, D, Am.

Lyrics: You be -
be-hind brown and mild eyes.

The musical score is written for guitar and piano. It features a key signature of one sharp (F#) and a 12/8 time signature. The guitar part includes a series of chord diagrams (C, G, Em, D, Am, G, Am, D, Am) and a melodic line. The piano part includes a bass line and a treble line. The lyrics are: "You be -", "be-hind brown and mild eyes.".

the final cut

Words and Music by ROGER WATERS

Slow

F **F/C** **C**

Through the fish-eyed lens — of tear stained eyes, — I can

Bb(add9) **F**

bare-ly de-fine—the shape of this mo-ment in time. And far from fly-ing high in clear blue

F/C **C** **Bb(add9)** **F**

skies, — I'm spi-ral-ling down— to the hole in the ground where I hide.

Bb **F** **Bb**

If you—neg-o—ti-ate the mine-field in the drive,— and beat the dogs and cheat the cold—

F **Bb** **C** **Dm**

el-ec-tron—ic eyes;— And if you make it past the shot — guns in the hall, —

Gm7 **Gm7/C**

dial the combination,— o-pen—the priest-hole, and if I'm in, I'll tell you what's be-hind the wall.

F **Am** **F**

There's a kid who had — a big hal-lu - ci - na — tion
Thought I ought to bare — my na - ked feel — ings,



mak-ing love to girls— in mag-a - zines.
Thought I ought to tear— the cur-tain down.

He
I



Bb



To Coda

Dm



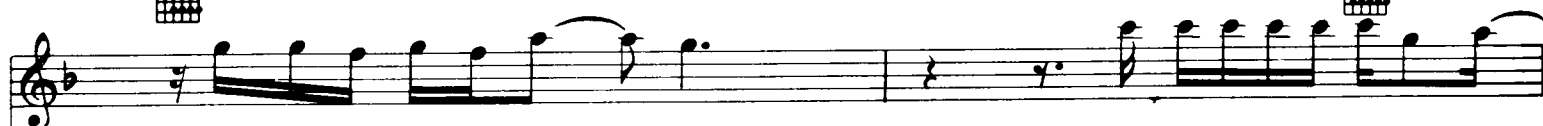
won-ders if you're sleep-ing with your new found— faith,
held the blade in trem - bling hands, pre -



Gm7



Gm7/C



Could an - y - bod-y love— him

or is it just a cra-zy dream.—



F



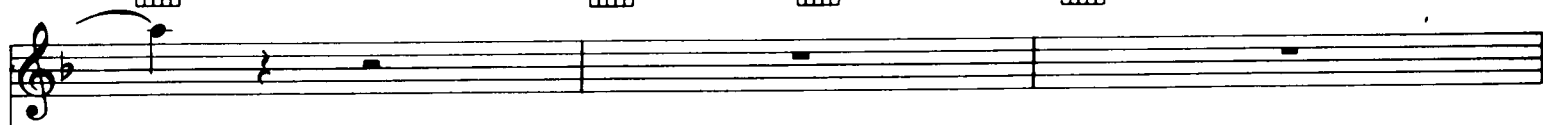
F/C



C



Bb(add9)






And if I show you my dark— side will you still hold—




— me to - night? And if I o - pen my





heart to you— and show you my weak — side, what would you do?





Would you sell your sto—ry to Roll—ing Stone, would you take the child—ren a-way—

F **Bb** **C** **Dm**
 and leave me a-lone, and smile in re-as-sur-ance as you whis-per down the phone, -
Gm7 **Gm7/C**
 would you send me pack-ing, — or would you take me
F **Am** (solo)
 home?
F **Am** **C**
 3 3 3

Bb **Dm** **Gm7**

Gm7/C **F** **CODA Dm**

(ad lib) **Gm7**

F **C** **Bb(add9)** **F**

D. $\frac{5}{8}$ al Φ

- pared to make it, but

just then the phone rang, — I nev - er had the nerve to make the fin - al

cut.

a tempo *rall.*

the gold it's in the...

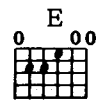
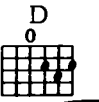
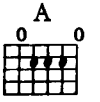
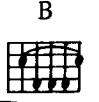
(From the Film "THE VALLEY")

Words and Music by ROGER WATERS
and DAVID GILMOUR

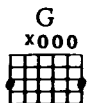
Moderate Hard Rock beat

Chord diagrams: E (0 2 2 0 0), D (0 2 2 0 0), A (0 2 2 0 0), E (0 2 2 0 0), D (0 2 2 0 0), A (0 2 2 0 0), E (0 2 2 0 0), D (0 2 2 0 0), A (0 2 2 0 0), E (0 2 2 0 0), D (0 2 2 0 0), A (0 2 2 0 0), E (0 2 2 0 0), D (0 2 2 0 0), A (0 2 2 0 0).

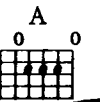
Lyrics: Come on, my — friends, — let's make — for the hills. They say —
— there's gold — but I'm look - ing for thrills. You can
get your hands — on what - ev - er we find, 'cause I'm on -

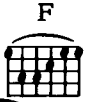
ly com-in' 'long_ for the ride. — Well, you — go your_ way,



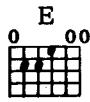
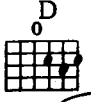
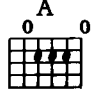
I'll go mine. — I don't care — if we get —



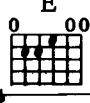
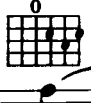
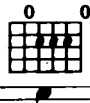
— there on time. — Ev - 'ry - bod - y's search - ing for some -



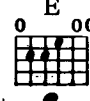
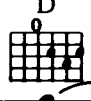
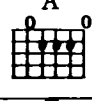
thing, they say. — I'll — get my kicks on the way. —

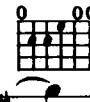
O - ver the moun - tains, a - cross — the seas,

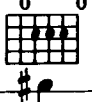




who knows what — will be wait - ing for me? I could

sail for - ev - er to strange — sound - ing names. Fac -





es of peo - ple and plac - es don't change. — All —

B



— I have to do is just close — my eyes — to see —

G



A



— the sea gulls wheel-ing in those far dis - tant skies. All — I want to tell you, all I

F



want to say — is count me in on the jour - ney. Don't ex - pect — me to stay. —

Repeat and fade

E



D



A



E



D



A



Repeat and fade

stay

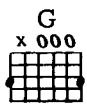
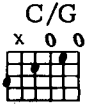
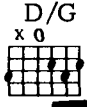
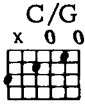
(From the Film "THE VALLEY")

Words and Music by ROGER WATERS
and RICK WRIGHT

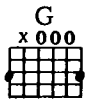
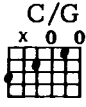
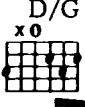
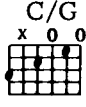
Moderately slow, in 2

The musical score is written for guitar and piano. The guitar part consists of a series of chords: G, C/G, D/G, and C/G, each with a corresponding fretboard diagram. The piano part provides a harmonic accompaniment, starting with a mezzo-forte (mf) dynamic. The lyrics are written below the piano part, with the melody line above it.

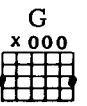
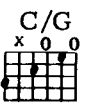
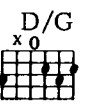
Stay rise, and help me to end the day. —
look-ing through my morn-ing eyes, — And if you sur -

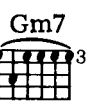
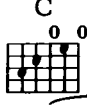
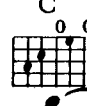
don't mind, we'll break a bot - tle of wine. - Stick a -
 prised - to find you by my side. - Rack my

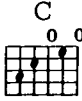
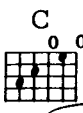
round - and may-be we'll put one - down, 'cause I wan-na
 brain - to try to re - mem - ber your name to


find - what lies be - hind those eyes. -
 find - the words to tell you good - bye. -

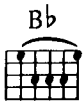
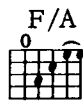
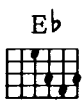
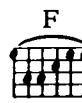
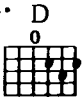
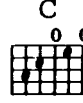
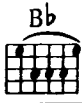
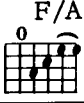
No chord   N.C.  

Mid - night blue burn - ing gold. -
 Morn - ing dues. New - born day. -

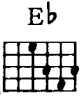
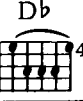
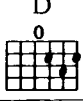
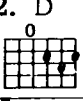
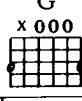
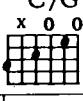
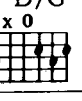
N.C.  3 fr.  N.C.  3 fr. 

A yel-low moon _____ is grow - ing cold. _____
Mid-night blue _____ turn to gray. _____

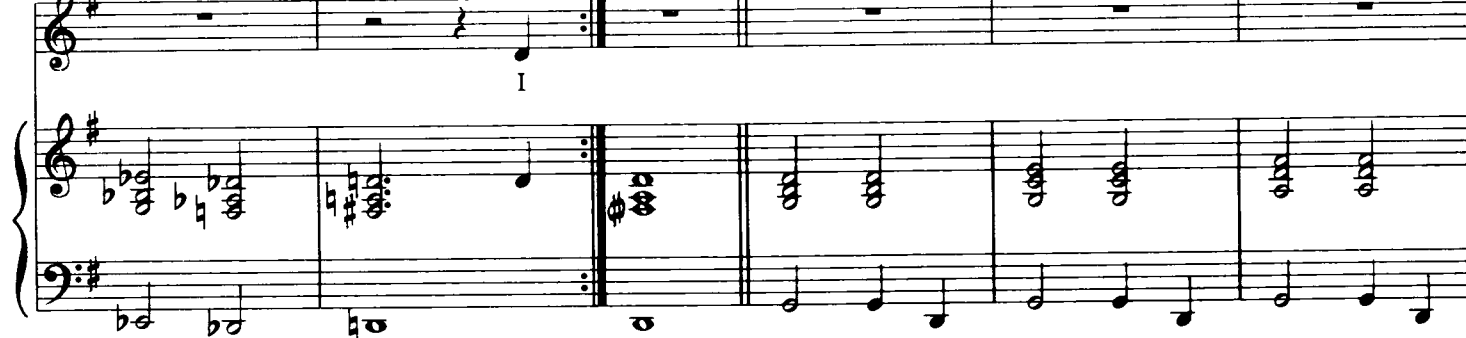


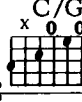
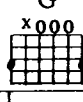
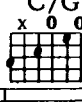
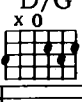
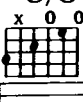
    1.    

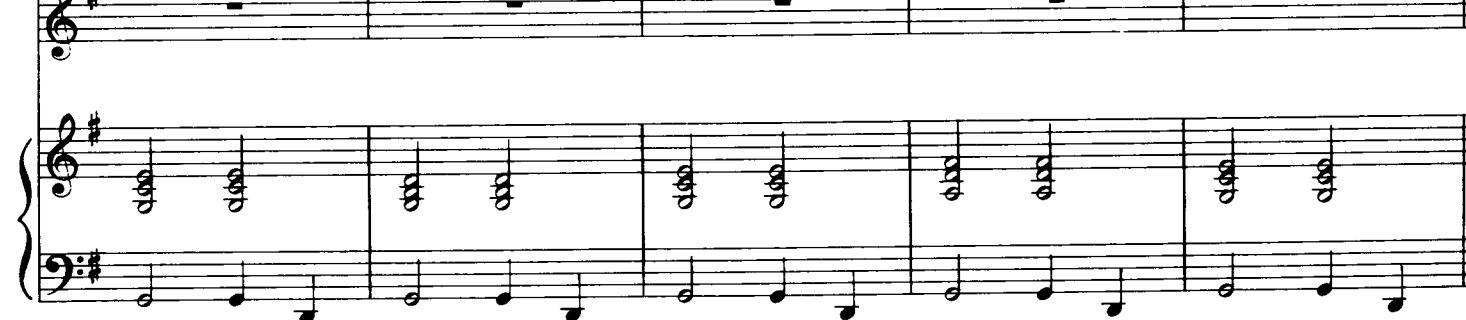


  4 fr.  2.    

I





Mid - night blue burn - ing gold. —

A yel - low moon is grow - ing

cold. —

The musical score is written for guitar and piano. The guitar part is in the treble clef, and the piano part is in the bass clef. The key signature is one sharp (F#). The score is divided into four systems. The first system contains the first two lines of music, the second system contains the next two lines, the third system contains the next two lines, and the fourth system contains the final two lines. The lyrics are written below the guitar staff. Chord diagrams are provided for the guitar part, showing fingerings and fret positions. The piano part provides a harmonic accompaniment with chords and single notes.

Chord diagrams shown:

- Gm7 (3 fr.)
- C (0 0)
- Gm7 (3 fr.)
- C (0 0)
- Gm7 (3 fr.)
- C (0 0)
- Gm7 (3 fr.)
- C (0 0)
- C (0 0)
- G (x 0 0 0)
- C/G (x 0 0)
- D/G (x 0)
- C/G (x 0 0)
- G (x 0 0 0)
- C/G (x 0 0)
- D/G (x 0)
- C/G (x 0 0)
- G (x 0 0 0)

wots...uh the deal

(From the Film "THE VALLEY")

Moderately

Words and Music by ROGER WATERS
and DAVID GILMOUR

Chord diagrams for guitar:

- G: x 0 0 0
- Gmaj7: x 0 0
- G7: x 0 0
- G6: x 0 0
- G+: x 0 0
- G: x 0 0 0
- G+: x 0 0
- G6: x 0 0
- G+: x 0 0
- D7: 0 0
- D9: 0 0
- G: x 0 0 0
- Gmaj7: x 0 0
- G7: x 0 0
- G6: x 0 0

Heav-en sent the prom - ised land. Looks all right_ from where_ I stand, 'cause
Fire_ bright by can - dle - light_ and her by my side. Or

G+  G  G+  G6  G+  D7 

I'm the man — on the out - side look - ing in. —
if she pre-fers, we need nev - er stir a - gain. —

D9  G  Gmaj7 

Wait - ing on the first — step,
Some-one sent the prom - ised land.

G7  G6  G+ 

show me where — the key — is kept. — Point me down — the right —
Oh, I grabbed - it with both — hands. — Now I'm the man on the

G  G+  G6  G+  D7  D9 

— line, be - cause it's time — to let me in —
in - side — look - ing out. — Hear me shout. —

G x 0 0 0 G7 x 0 0 C 0 0

from the cold. — Turn my lead — in - to gold, —
Come on in. — What's the news? — Where you been? —

Am7 0 0 0 G x 0 0 0 G7 x 0 0

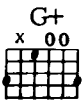
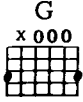
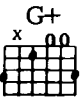
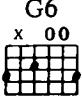
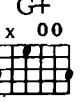
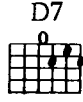
'cause there's a chill — wind blow - in' in — my soul, and I think I'm grow-ing
'Cause there's no — wind left — in — my soul, and — I've — grown —

D7 0 D9 0 0 To Coda ♪ G x 0 0 0

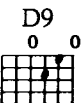
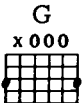
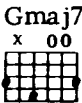
cold. — Flash the read - ies.
old. —

Gmaj7 x 0 0 G7 x 0 0 G6 x 0 0

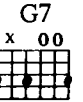
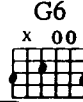
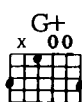
Wots... uh the deal? Got to make — it to the next — meal.

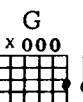
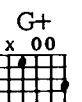
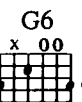
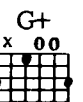
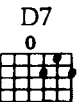
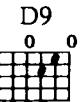
Try to keep — up with the turn - ing of — the wheel. —

Mile af - ter mile, — stone af - ter stone, — you

turn to speak, — but you're — a - lone. Mil - lion miles — from home, —

— you're on — your own. — So let me in —

G x000 G7 x00 C 000

from the cold. — Turn my lead — in - to gold, —

Am7 000 G x000 G7 x00

'cause there's a chill — wind blow-in' in — my soul, and I think I'm grow-ing

3 3

D7 0 D9 000 Coda G x000

cold. —

D. S. $\frac{3}{4}$ al Coda *Repeat and fade*

time

Words and Music by ROGER WATERS,
NICHOLAS MASON, DAVID GILMOUR
and RICK WRIGHT

Moderately

F#m



Tick - ing a - way — the mo - ments that make up a dull —
run and you run — to catch up with the sun, but it's sink -

A



E



— day;
ing;

frit - ter and waste — the hours —
rac - ing a - round — to come —

F#m



— in an off - hand way. —
up be-hind you a - gain. — The

A
0 0 0



Kick-ing a - round_ on a piece of ground_ in your home town;
sun is the same_ in a rel - a - tive way, but you're old - er,

E
0 0 0 0



F#m


wait - ing for some - one or some - thing to show_ you the way. —
short - er of breath, — and one — day clos - er to death. —

Dmaj7
0



Tired of ly - ing in — the sun - shine,
Ev - 'ry year is get - ting short - er,

Amaj7
0 0 0 0



Dmaj7
0



stay - ing home_ to watch — the rain, you are young and life —
nev - er seem — to find — the time. Plans that ei - ther come —

Amaj7



is long, and there is a time to kill — to - day.
to naught, or half a page of scrib - bled lines.

Dmaj7



C#m7



4fr.

And then one day, you find — ten years have got
Hang - ing on in qui - et des - per - a - tion is the —

Bm7



be - hind — you. No one told you when — to run. —
Eng - lish way. The time is gone. The song — is o - ver.

1. E



2.

Bm7⁻⁹₋₅

You missed the start - ing gun. And you Thought I'd some-thing more to say.

us and them

Words by ROGER WATERS
Music by ROGER WATERS and RICK WRIGHT



D

Us us us us us us us and
Me me me me me me me and

Bm/D

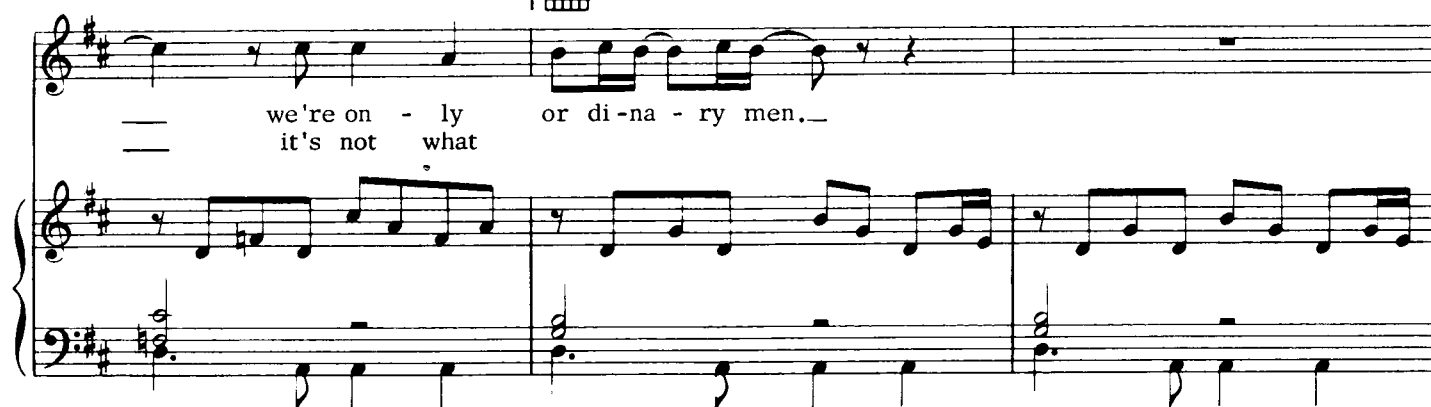
Dm(+7)

them them them them them them them them And af - ter all
you you you you you you you you God on - ly knows

1.
G/D



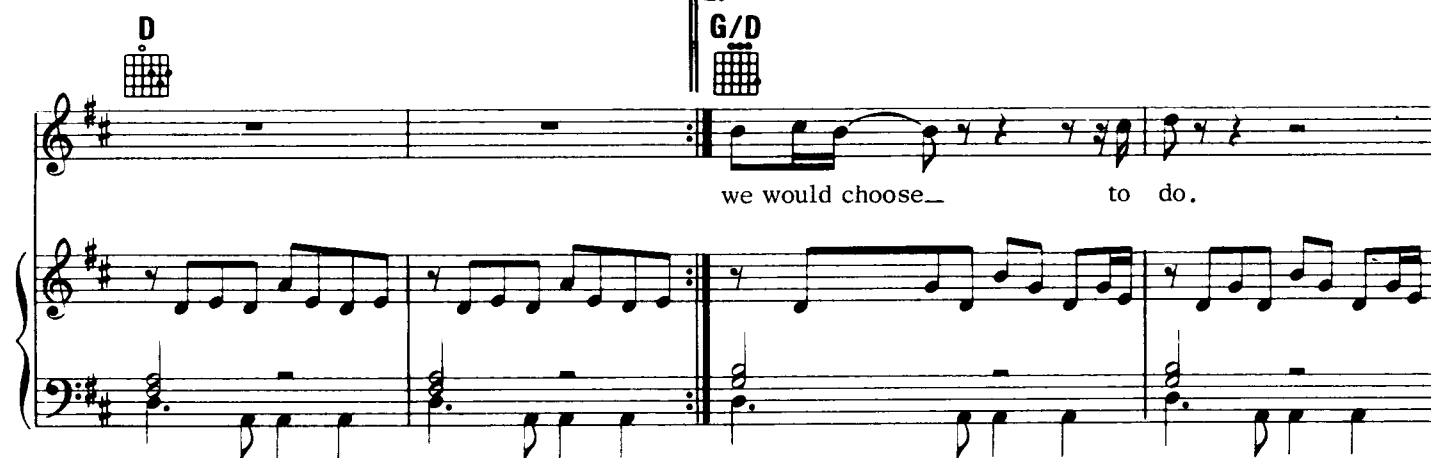
we're on - ly or di-na - ry men._
it's not what



2.
G/D



we would choose_ to do.



D



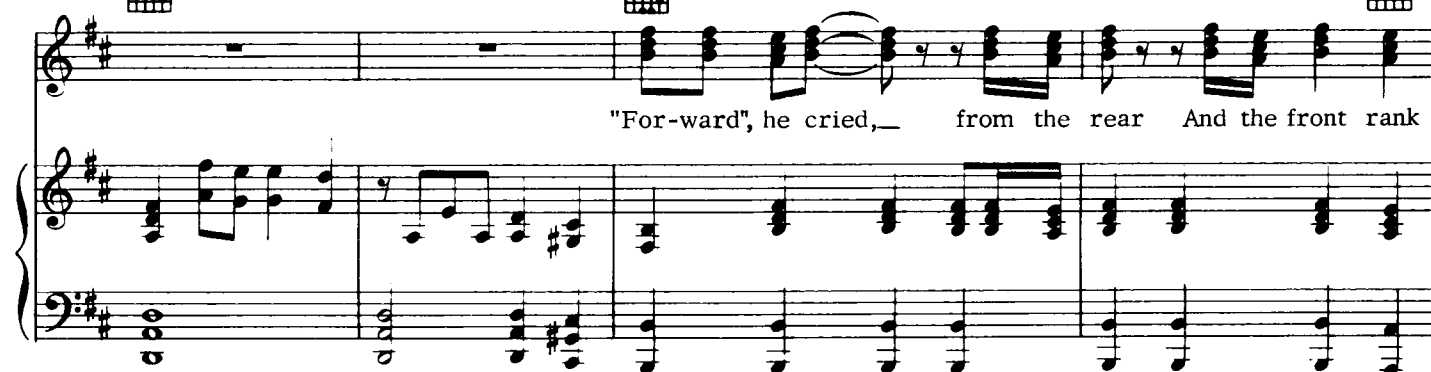
Bm



A



"For-ward", he cried,_ from the rear And the front rank



Gmaj7



C



Bm



A



died._ The Gen-'ral sat_ And the lines on the map



Gmaj7  **C**  **D** 

moved from side_ , to side. Ah! Black black black black



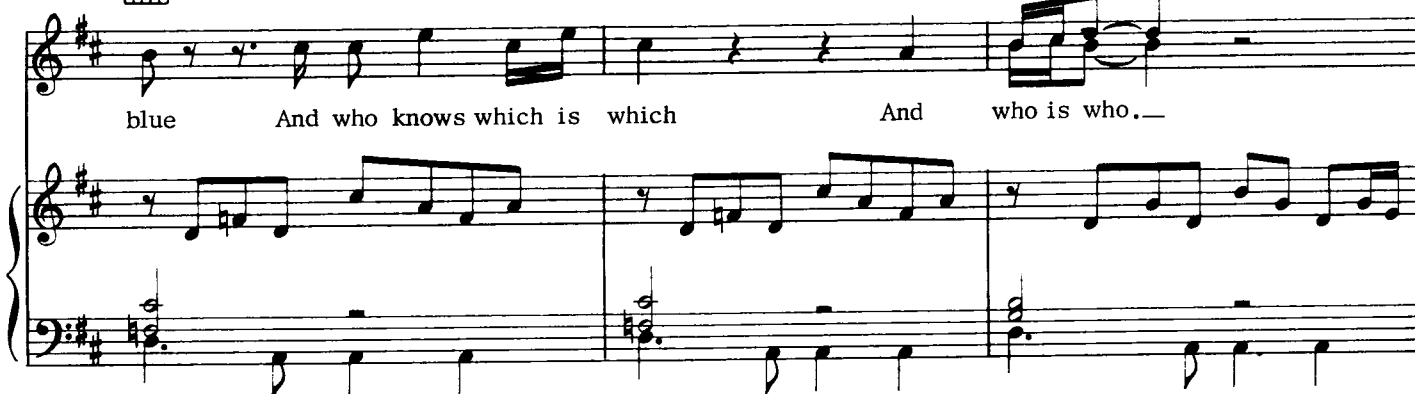
Bm/D 

black black black and blue blue blue blue blue blue blue blue



Dm(+7)  **G/D** 

blue And who knows which is which And who is who._



D 

Up up up up



Bm/D



Dm(+7)



up up up and down down down down down down down down And in the end—

G/D



— it's on - ly 'round and 'round—'round and 'round and 'round and 'round and 'round and 'round and

D



Bm



"Have-n't you heard?— It's a bat-tle of words,"— the

Gmaj7



C



Bm



post - er bear - er— cried. "Lis-ten, son,"— said the man—

Gmaj7 **C**

— with the gun, — "There's room for you — in — side."

D **Bm/D**

Down down down down down down down And out out out out out
With with with with with with with with - out out out out out

Dm(+7)

out out out out It can't be helped — but there's a
out out out out And who'll de - ny — it's what the

1 G/D **D**

lot of it — a-bout. —

2. **G/D** **D**

fight-ing's all a - bout?_

Bm **A**

Out of the way, _ it's a bus - y day, _ I've

Gmaj7 **C** **Bm**

got things on my _ mind. For want of the price _ of

A **Gmaj7** **C** **Dm7**

tea and a slice _ The old man _ died.

money

Moderately ($\text{♪} = \text{♪}^3$)

Words and Music by ROGER WATERS

Bm7



The first system of piano accompaniment for 'Money'. It features a treble and bass staff in G major (one sharp) and 7/4 time. The bass line is a steady eighth-note pattern. The treble line has chords and single notes. A dynamic marking of *mf* is present.

The second system of piano accompaniment, continuing the musical texture with similar chordal and melodic elements in the treble and bass staves.

Bm7



The third system of the score, featuring the vocal melody and piano accompaniment for the chorus. The vocal line is written in the treble staff, and the piano accompaniment is in the bass and treble staves. The lyrics are: Mon-ey, Mon-ey, Mon-ey, ya get a - way. you get back. it's a crime. Ya get a I'm Share it.

good job with more pay, and you're O. K.
 all right, Jack. Keep your hands off my stack.
 fair - ly, but don't take a slice of my pie.

Mon - ey, it's a gas. Grab
 Mon - ey, it's a hit. But don't
 Mon - ey, so they say, is

that cash with both hands and make a stash.
 give me that do - good-y good bull - shit. I'm in the
 the root of all e - vil to - day. But if

1. 2.

Em

0 000

F#m

New car, cav - i - ar, four - star day - dream. Think I'll buy me a foot - ball —
 high fi - del - i - ty, first - class trav - 'ling set, and I think I need a
 you ask for — a rise, it's no sur -

Bm7

team.
 Lear - jet.

3.

Em

0 000

Bm7

prise that they're giv - ing none a - way. —

Repeat and fade

Bm7

wish you were here

Words and Music by DAVID GILMOUR
and ROGER WATERS

Moderately, simply

The musical score is written for piano and guitar. It consists of five systems of music. The first system starts with a piano (mp) dynamic. The second system continues the piano accompaniment. The third system introduces a new melodic line in the right hand. The fourth system continues this melodic line. The fifth system includes the vocal melody with lyrics. The chords indicated are Em, G, A, C, and D.

So, How I wish, so you think you can tell how I Wish You Were Here. heav-en from hell, We're just

Am G

two lost souls swim-ming in a fish bowl blue skies from pain. year af - ter year. Can you tell a green

D C

field run-ing o-ver the same old ground, from a cold steel rail, what have we found? a smile from a The same old

With a heavier beat

Am To Coda G

veil. fears. Do you think you can tell? And did they get you to trade. Wish You Were

cresc. *f*

C D

your her - oes for ghosts, hot ash - es for trees,

Am G

hot air__ for a cool__ breeze,__ cold com-fort for change?_

Chord symbols: G, Em, D, Em

Chord symbols: A, Em, D, Em

Chord symbols: A, G

D.S. al Coda

CODA

Chord symbols: G, Em

Here. _____

Repeat and Fade

(vocal ad lib 2nd time only)

Chord diagrams: G, Em, G

The first system of musical notation consists of a guitar staff and a piano grand staff. The guitar staff has a treble clef and a key signature of one sharp (F#). It contains four measures, with a G chord diagram above the first measure, an Em chord diagram above the second measure, and a G chord diagram above the fourth measure. The piano grand staff has a treble and bass clef with a key signature of one sharp. The right hand plays a melody with eighth and quarter notes, while the left hand provides a bass line with eighth and quarter notes. A long slur is placed over the first two measures of the right hand.

The second system of musical notation continues the piece. The guitar staff is empty. The piano grand staff continues the melody and bass line from the first system. A long slur is placed over the last two measures of the right hand.

Chord diagram: A

The third system of musical notation features a guitar staff with a treble clef and a key signature of one sharp. It contains four measures, with an A chord diagram above the second measure. The piano grand staff continues the melody and bass line. A long slur is placed over the last two measures of the right hand.

Chord diagram: G

The fourth system of musical notation features a guitar staff with a treble clef and a key signature of one sharp. It contains four measures, with a G chord diagram above the first measure. The piano grand staff continues the melody and bass line. A long slur is placed over the last two measures of the right hand.

have a cigar

Words and Music by ROGER WATERS

$\text{♩} = 66$

Em

D/F# **G** **C** **G** **D/F#**

Em **D/F#** **G** **C** **D** **G**

Em

Come in here dear boy have a ci-gar-you're gon-na go far,
We're just knocked out, We heard a-bout the sell out,

C.

You're gon-na fly high, You're nev-er gon-na die, you're gon-na
You've got-ta get an al-bum out, you owe it to the peo-ple, we're so

D Em

make it if you try, they're gon-na love you,
hap-py we can hard-ly count,

Well I've al - ways had a deep respect and I mean that most sin - cere -
Ev'-ry bo-dy else is just green

- ly
Have you seen the chart?

The band is just fan-tas-tic that is
It's a hell - u - va start - it could be

C **D** **Em**

real - ly what I think oh by the way, which one's pink?
made in - to a mon-ster if we all pull to-geth-er as a team.)

C **D** **Em**

And did we tell you the name of the game

C **D**

boy, We call it "Rid-ing the the— gravy

G **C**

train"

G **F#** **F** **1 Em**

2 *Gr. solo repeat ad lib.*

Em

First system of musical notation (measures 1-4). The key signature is one sharp (F#). The first staff (treble clef) contains chords and melodic lines. The second staff (bass clef) contains a continuous bass line. Chord diagrams are provided above the first staff: D/F# (measure 1), G (measure 2), and C (measure 3).

Second system of musical notation (measures 5-8). The key signature is one sharp (F#). The first staff (treble clef) contains chords and melodic lines. The second staff (bass clef) contains a continuous bass line. Chord diagrams are provided above the first staff: G (measure 5), D/F# (measure 6), and Em (measure 7).

Third system of musical notation (measures 9-12). The key signature is one sharp (F#). The first staff (treble clef) contains chords and melodic lines. The second staff (bass clef) contains a continuous bass line. Chord diagrams are provided above the first staff: D/F# (measure 9), G (measure 10), and C (measure 11).

Fourth system of musical notation (measures 13-16). The key signature is one sharp (F#). The first staff (treble clef) contains chords and melodic lines. The second staff (bass clef) contains a continuous bass line. Chord diagrams are provided above the first staff: D (measure 13) and G (measure 14). The system concludes with a double bar line and a repeat sign.

Fifth system of musical notation (measures 17-20). The key signature is one sharp (F#). The first staff (treble clef) contains chords and melodic lines. The second staff (bass clef) contains a continuous bass line. A chord diagram for Em is provided above the first staff in measure 17. The system concludes with a double bar line and a repeat sign.

to fade ad lib.

shine on you crazy diamond

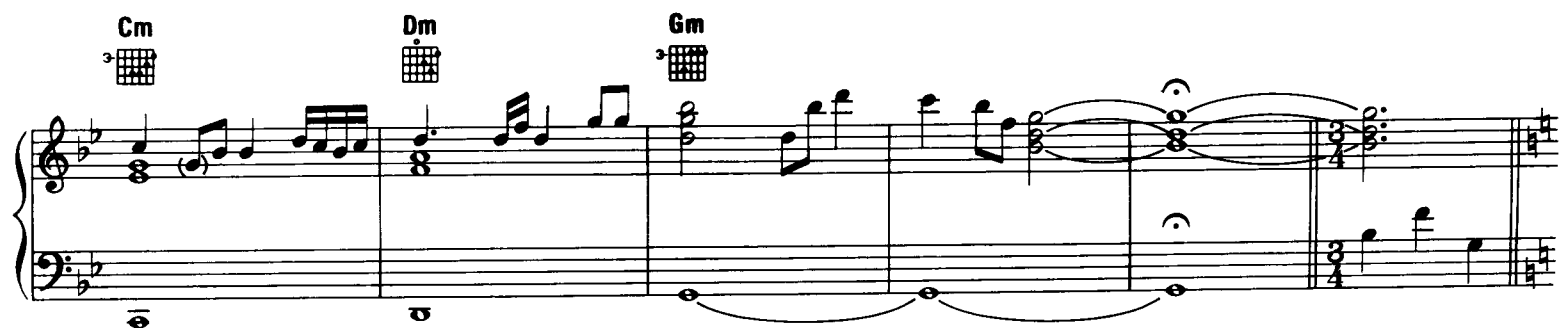
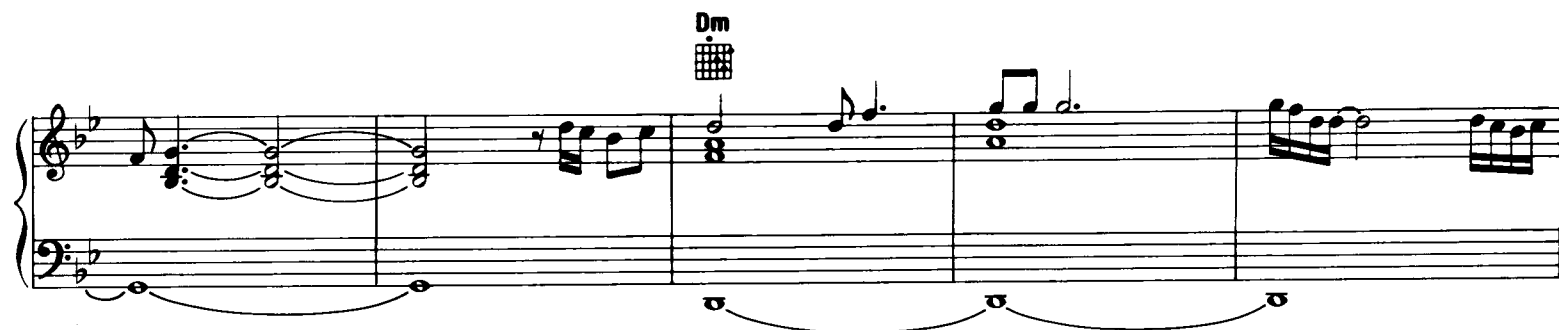
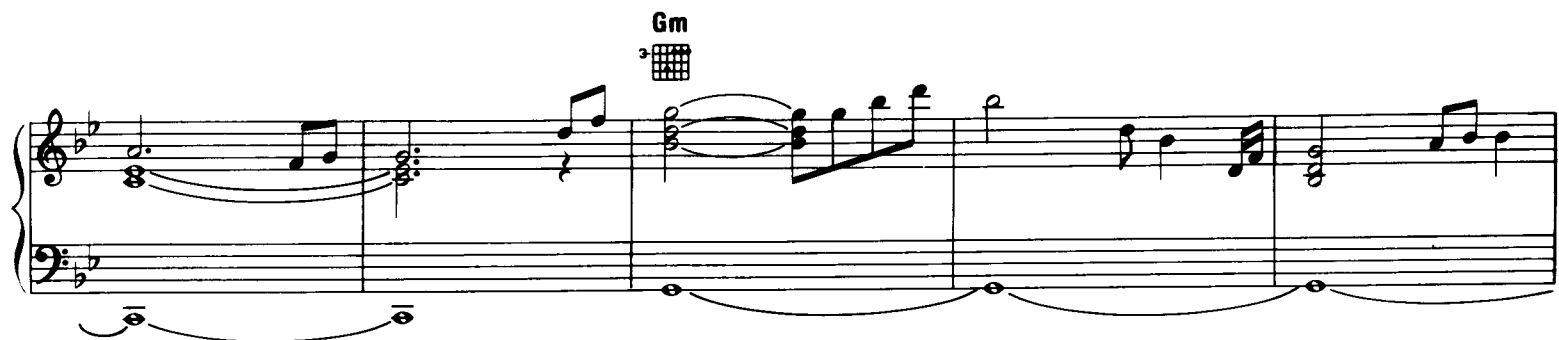
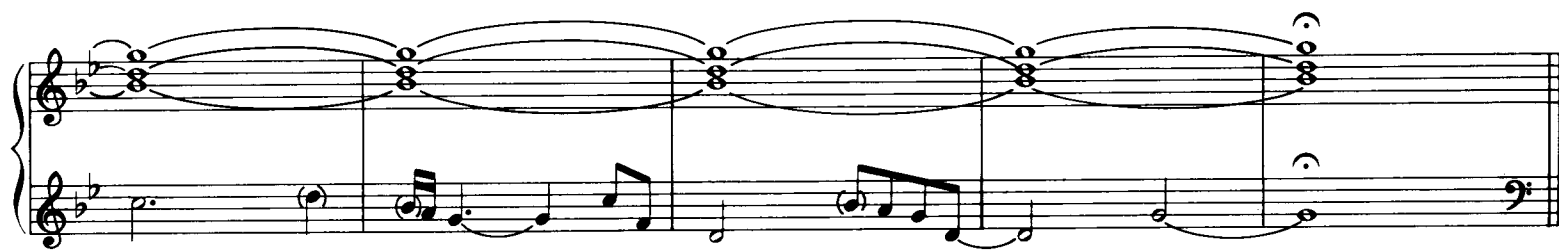
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Freely, with expression

p Quietly, sustained

with pedal

pp



Gm

Moderately, with an even beat

C **Gm7** **C**

F **G** **Gm7**

This page of musical notation is for guitar, featuring six systems of music. Each system consists of a treble and bass staff. The notation includes various chords and melodic lines, with chord diagrams provided for several of the chords.

System 1: Treble staff has a melodic line with a slur. Bass staff has a bass line. Chords: C/G, Gm7, Eb.

System 2: Treble staff has a melodic line with a slur. Bass staff has a bass line. Chord: D.

System 3: Treble staff has a melodic line with a slur. Bass staff has a bass line. Chords: F, G, Gm7.

System 4: Treble staff has a melodic line with a slur. Bass staff has a bass line. Chords: C/G, Gm. The dynamic *mf* is indicated.

System 5: Treble staff has a melodic line with a slur. Bass staff has a bass line. Chord: C/G. A triplet marking (3) is present.

System 6: Treble staff has a melodic line with a slur. Bass staff has a bass line. Chord: Gm. A triplet marking (3) is present.

This page of musical notation is for guitar and consists of six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and triplets. Chord diagrams are provided for several chords: C/G, C, C7, Gm, and D. The key signature has one flat (B-flat).

System 1: Treble staff has a whole note chord C/G, followed by a half note G, a quarter note F, and a half note E. Bass staff has a whole note chord C, followed by a half note G, a quarter note F, and a half note E. Chord diagram for C/G is shown above the treble staff.

System 2: Treble staff has a triplet of eighth notes G, F, E, followed by a whole note chord C, a half note G, a quarter note F, and a half note E. Bass staff has a whole note chord C, followed by a half note G, a quarter note F, and a half note E. Chord diagrams for C and C7 are shown above the treble staff.

System 3: Treble staff has a whole note chord Gm, followed by a half note G, a quarter note F, and a half note E. Bass staff has a whole note chord Gm, followed by a half note G, a quarter note F, and a half note E. Chord diagram for Gm is shown above the treble staff.

System 4: Treble staff has a whole note chord C/G, followed by a half note G, a quarter note F, and a half note E. Bass staff has a whole note chord C/G, followed by a half note G, a quarter note F, and a half note E. Chord diagram for C/G is shown above the treble staff.

System 5: Treble staff has a whole note chord D, followed by a half note G, a quarter note F, and a half note E. Bass staff has a whole note chord D, followed by a half note G, a quarter note F, and a half note E. Chord diagram for D is shown above the treble staff.

System 6: Treble staff has a triplet of eighth notes G, F, E, followed by a whole note chord D, a half note G, a quarter note F, and a half note E. Bass staff has a whole note chord D, followed by a half note G, a quarter note F, and a half note E. Chord diagram for D is shown above the treble staff.

Gm Gm/F# Gm/F

C/E Eb

D Ebdim D

Gm Gb

reached for the secret too soon, You
No - bod - y knows where you are, you
how

mp

Bb Eb

shone like the sun. } Shine On, You
cried for the moon. }
near or how far.

f

Cm7 **Cm7/Bb** **F**

Craz - y Dia - mond.

D/F# **Gm**

Now there's a look in your eyes
Threat - ened on by shad - ows at night,
Pile on man - y more layers,

mf

Gb **Bb** **Eb**

like black ex - holes in the sky. _____
and and ex - posed in the light. _____
and I'll be join - ing you there. _____ } Shine

f

Cm7 **Cm7/Bb** **F**

On, You Craz - y Dia - mond.

Gm **Gm/F#**

You Well, were you caught in the cross - fire of child - hood and
 And we'll we'll wore in out your wel - come with ran - dom pre -
 bask in the shad - ow of yes - ter - day's

Gm/F **Edim**

star - dom, blown on the steel breeze.
 cis - ion, rode sail on the steel breeze.
 tri - umph, sail on the steel breeze.

Eb **Edim** **Bb/F**

Come on, you tar - get, for far - a - way laugh - ter; come on, you
 Come on, you rav - er, you see - er and vis - ions; come on, you
 Come on, you boy child, you win - ner and los - er, come on, you

Dm **D7** **To Coda** **Gm**

strang - er, you leg - end, you mar - tyr, and shine.
 paint - er, you pi - per, you pris - oner, and shine.
 min - er for truth and de - lu - sion, and

3

1 You

2 D.S. al Coda

mp

welcome to the machine

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$\text{♩} = 138$

Repeat ad lib.

Em

Cmaj7

Em

Cmaj7

Wel - come__ my son Wel - come__ To__ the ma - chine

C

Am

Where have you been It's all right, we know where you've

Em

been.

Cmaj7

You've been in the pipe line fill-ing in time

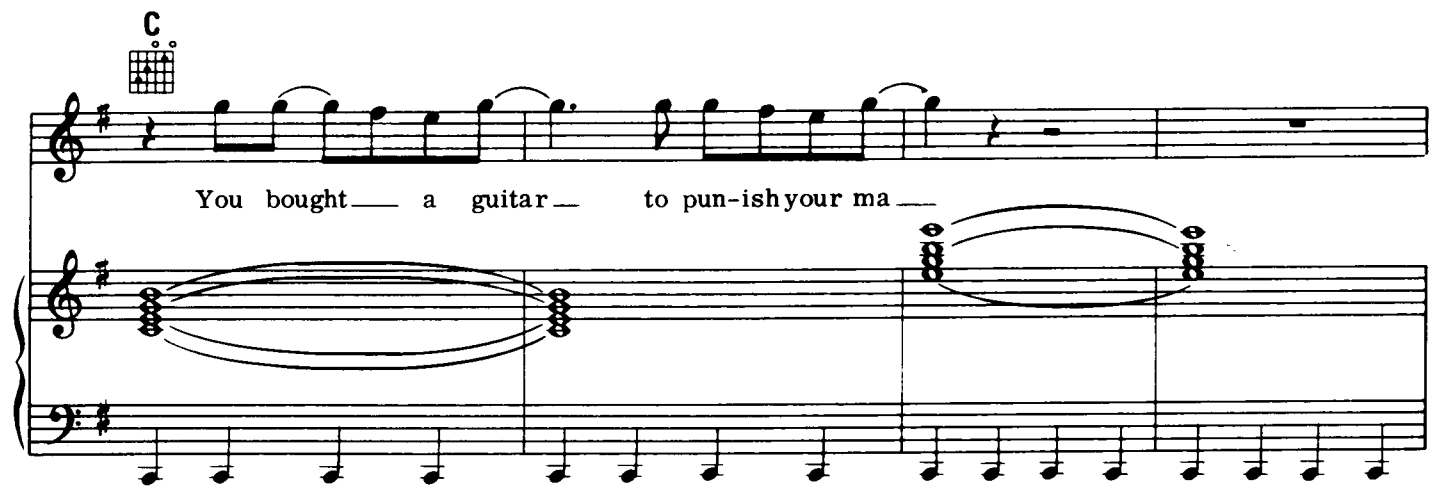
Em

Pro- vi - ded with toys and scouting for boys

C



You bought — a guitar — to pun-ish your ma —



Em



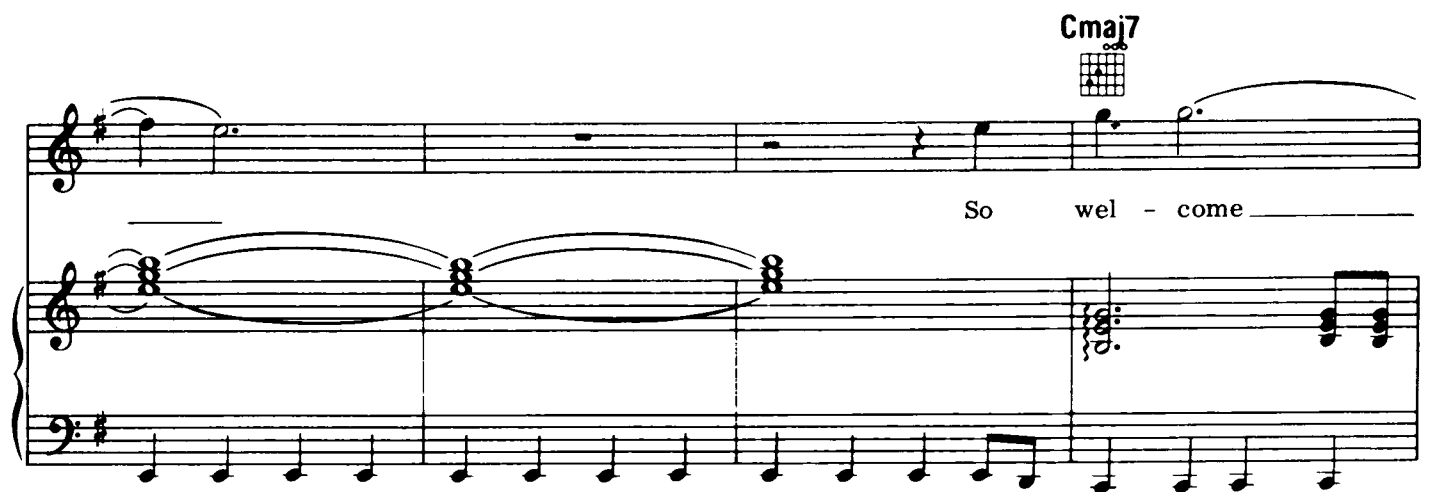
And you did - n't like school — And you know you're no - bo-dy's fool —



Cmaj7



So wel - come —



Em



to — the ma - chine.



First system of a musical score in G major. The treble clef staff has a whole rest. The piano accompaniment features a melody in the right hand with three eighth-note chords (G4, B4, D5) beamed together, and a bass line of eighth notes (G2, A2, B2, C3, D3, E3, F#3, G3).

Cmaj7

Second system of the musical score. The treble clef staff continues the melody with eighth-note chords (G4, B4, D5) and a half-note chord (C5). The bass line continues with eighth notes, ending with a half-note chord (C3, G2).

Em

Third system of the musical score. The treble clef staff features a melody with eighth-note chords (G4, B4, D5) and a half-note chord (C5). The bass line continues with eighth notes, ending with a half-note chord (C3, G2).

Fourth system of the musical score. The treble clef staff features a melody with eighth-note chords (G4, B4, D5) and a half-note chord (C5). The bass line continues with eighth notes, ending with a half-note chord (C3, G2).

Cmaj7

Fifth system of the musical score. The treble clef staff features a melody with eighth-note chords (G4, B4, D5) and a half-note chord (C5). The bass line continues with eighth notes, ending with a half-note chord (C3, G2).

Em

Cmaj7

Em

Cmaj7

Em

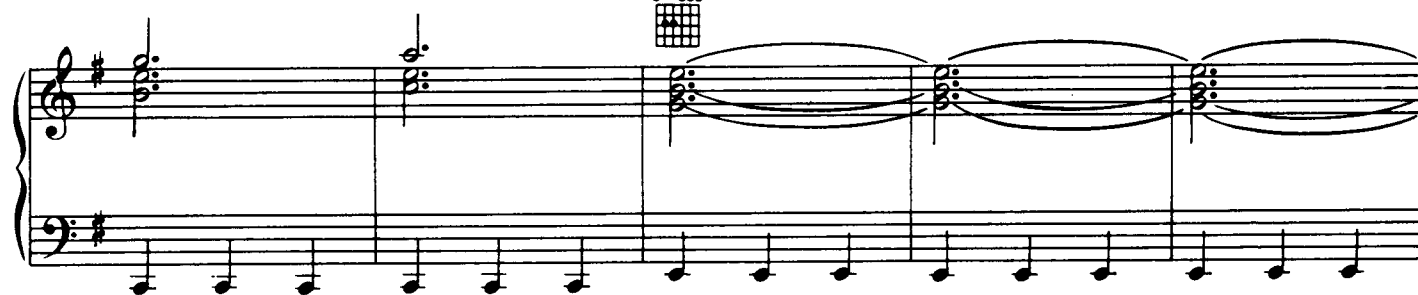
Cmaj7



Cmaj7



Em



Cmaj7



Em



C

What did — you dream

A

It's all right we

Em

told you what — to dream.

Cmaj7

You dreamed of a big — star.

Em

He played a mean — gui-tar —

He

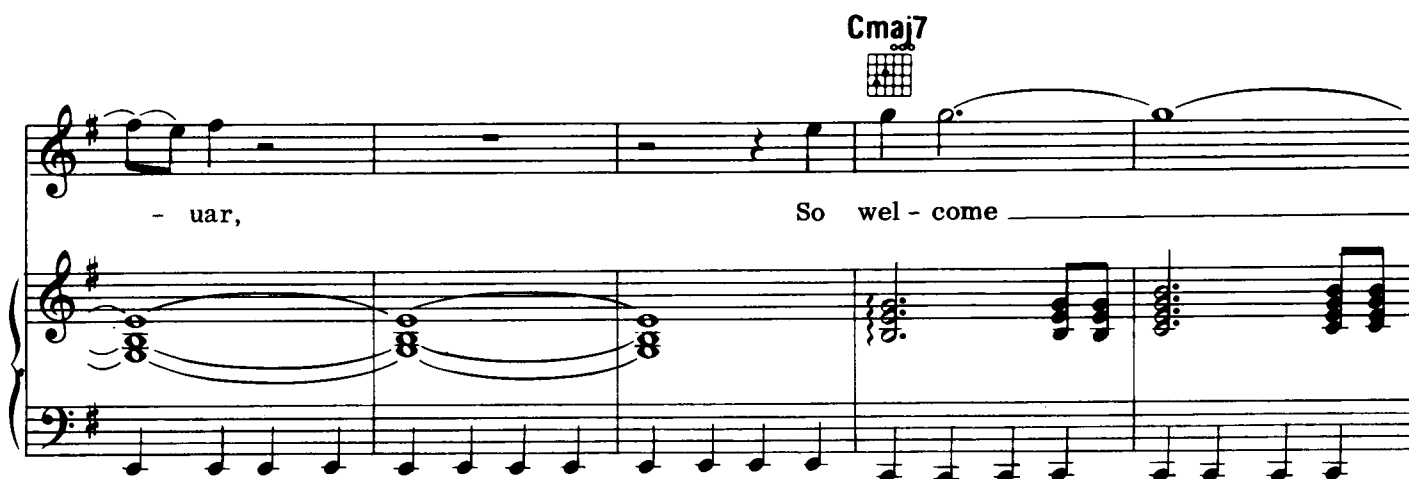
C  **Em** 

al-ways ate__ in the steak_bar, Heloved to drive.in his Jag-



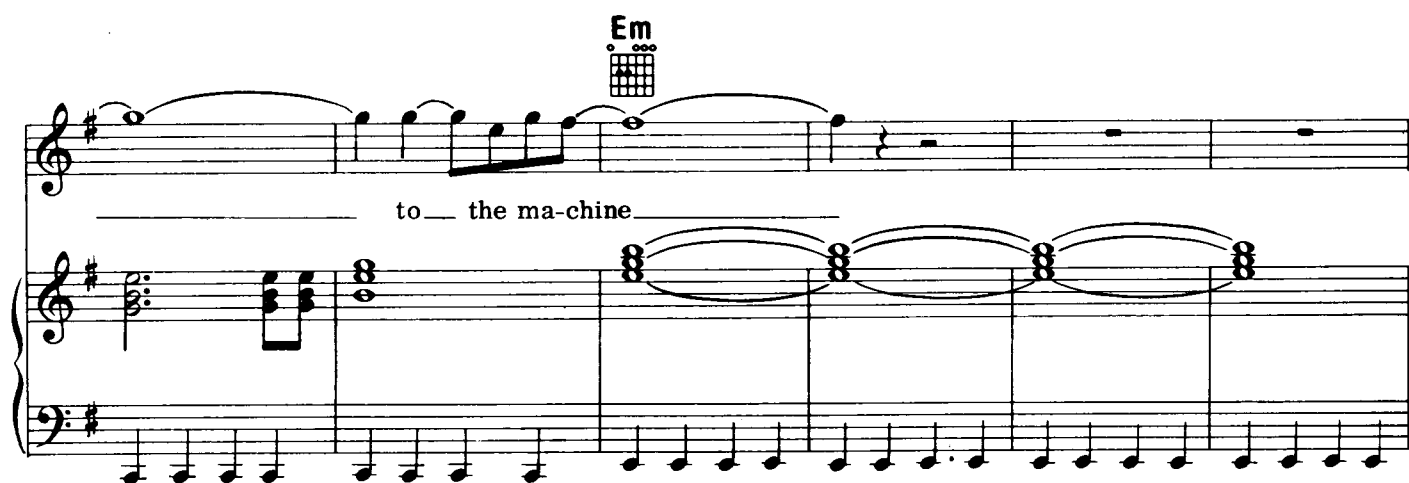
Cmaj7 

- uar, So wel - come _____



Em 

_____ to__ the ma-chine_____



ad lib. synth.



Repeat and fade ad lib.

